

NEW YORK MIRROR

A REFLEX OF THE DRAMATIC EVENTS OF THE WEEK.

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At the Theatres.



Harrigan and Hart had the warmest sort of welcome back to the local stage at the New Park Theatre on Monday night. The audience was immense in numbers, composed of our best people, and a geniality was apparent in every face befitting the occasion. The esteem and affection in which the managers of the burned Comique and the principal members of their admirable company are held by our public was manifested in a remarkable degree. We have never seen an audience so permeated with sympathy and good will for any players. The shout of a boy in the gallery while Harrigan was responding to the demands for a speech, "We're wid yer, Eddie!" exactly expressed the sentiment of the entire gathering. Every Comique favorite was cheered as he or she came on, and enthusiasm reigned for the nonce. Mr. Harrigan expressed his thanks happily and at some length; Mr. Hart in a few words described his gratitude, and John Wild quite distinguished himself by a speech in which simple feeling and humor were mixed. It was a great night for everybody concerned in the performance.

We are sorry that we cannot speak enthusiastically about the new comedy, McAllister's Legacy. It contains some capital ideas, two or three new and amusing characters and a few diverting glimpses of local life. But it is talky, and the three acts are wearisomely lacking in liveliness and action—two essentials for a successful farcical comedy. Condensed, relieved of some extraneous scenes, and with the local passages amplified (for therein lies the secret of the popularity of the Harrigan plays), the piece should have a successful run. Some of the music is catchy and suited to please the average ear. "Mister Dooley's Geese" and "Oh, My, How We Ride" will jump into immediate popularity. There are three acts and five scenes. An old man dies and leaves some tenement property to his relatives, a veterinary surgeon, Dr. McAllister, and Mollie McGouldrick, played respectively by Messrs. Harrigan and Hart. The legacy gets them into all sorts of difficulties and imbrolios before the piece comes to a close. There is a female stock speculator; a crank who is daft on everything relating to the millinery business, because he loves a modiste; a darkey coachman, July Flowers; some socialists and any number of negroes and Irish-Americans. There is shown the interior of a farmhouse near the city; a residence on Washington Heights; a meeting-hall in "Africa," and the floor of the Stock Exchange. Messrs. Harrigan, Hart, Wild and Bradley and Mrs. Yeamans all presented enjoyable characterizations. The scenery was excellent. This and the smoothness of the performance exemplified the wonderful enterprise of the management in getting everything in readiness with less than two weeks' time.

Lawrence Barrett's six weeks' engagement at the Star Theatre began with a light house on Monday night. The play, Francesca da Rimini, was mounted in a handsomer manner than when it was first produced here by Mr. Barrett. The dresses, designed by Lewis Wingfield, were both accurate and effectively picturesque. Mr. Barrett's acting drew forth a good deal of applause. Lanciotto is unquestionably his best impersonation. It does not require classicism, tragic loftiness, or a noble presence, and therefore it falls within this actor's powers. We are glad to note that he has imitated the example of Henry Irving and modified to some extent those peculiarities of manner that formerly marred all his efforts. Louis James' Pepe, the jester, is as graceful and virile a performance as ever, and Miss Wainwright is charming as Francesca. F. C. Mosley acts Count Paolo capitally. He looked decidedly handsome in the part. The rest of the company are satisfactory. The waits between the acts were very tedious. The performance did not end until a late hour. From Monday's indications it is unlikely that Francesca da Rimini will attract throughout the engagement, as was hoped. Mr. Barrett will probably have to have recourse to his repertoire—and he is not popular in this city in the legitimate roles. His talent, such as it is, is confined to romantic and melodramatic characters.

On Tuesday night Rice's Surprise Party gave A Bottle of Ink at the Comedy. The engagement is simply a stop-gap until the burlesque of Ixion is made ready for presentation. The piece is very light-waisted. Its scenes are for the most part appropriated from other plays, and nearly everything in it has a flavor of imitation. John A. Mackay is quite an original comedian, but there is no originality discernible in his country editor, Jefferson Jingo. Mr. Mackay merely repeats his Pop performance. Ida Mülle and Maud Beverly are the only members of the company deserving notice. The olio department of the entertainment was decidedly slow. Jessop and Gill have done a good deal of good hack-work, but A Bottle of Ink reflects no credit upon their prolific talents.

Niblo's Garden was respectfully filled on Monday night, Lady Clare having more drawing power with the unreliable "masses" than was supposed. The management speak of it as the "great Wallack success." There is nothing Wallackian about the company now, except in the persons of two minor members of the cast. The strong situations of Mr. Buchanan's play were loudly applauded, and several members of the cast met with more than ordinary favor. But we cannot say that the performance has been in every case improved by the changes. Cora Tanner is very good in the title role, playing it naturally and powerfully. Harry Pitt as Middleton is somewhat stiff. His forte does not lie in characters requiring emotional treatment. Henry Aveling as Lord Ambermere and Max Freeman as Gould Smale are quite good. Louise Dillon is fairly successful as Mary. Miss Jay, Buchanan's sister-in-law, made a distinct success as the boy, Cecil Brookfield. The lady displays abilities which were not even foreshadowed in her recent exploit at the Madison Square. Lady Clare was nicely mounted. Next week Harrison and Gourlay come to this theatre in their hilarious comedy, Skipped by the Light of the Moon.

Dreams drew a good audience to the Grand Opera House on Monday evening. Mr. Kruger's eccentricities as Blinks delighted the house, and Messrs. Wilkinson, Coote and Harold and Misses Richardson and Lowell lent brightness to the show. The company will very likely have a large week on the West side. Lotta, the ever-welcome, will be seen next Monday.

The Devil's Auction attracted a fair house to the People's on the opening night of the week. While not equal to the first-class spectacular show-pieces, it is still worth seeing at popular prices. The audience gave every indication of enjoyment. Next week the favorite Gus Williams plays here in Captain Mishler. The comedy has been revised and improved vastly since its first production in this city.

Mr. and Mrs. George S. Knight are appearing at Tony Pastor's in Over the Garden Wall. The piece is merely a collection of humorous episodes, connected by a sufficiently consistent plot, and interlarded very freely with songs, recitations and specialties. Both Mr. and Mrs. Knight are extremely clever, and their company is composed of people competent to render efficient support. The audience laughed heartily at short intervals.

Madame Ristori's engagement was an unfortunate affair. A good deal of money was dropped at the Star. On Friday night, before a small house, she appeared as Lady Macbeth. It was a very dreary performance throughout. The support was vile, the scenery abominable, and the representation suggested the exploits of a party of barnstormers. Ristori's conception of the part of Lady Macbeth does not materially differ from accepted ideas. Her bad pronunciation, however, robs the lines of their strength, and the general impression left by the impersonation was that of feebleness. The sleep-walking scene was played quite realistically, and therefore the spectators applauded it loudly. Edmund Tearnle was an incompetent Macbeth. John Lane's Macduff had the elements of sincerity, tenderness and power properly developed, and he won a deserved recall after the third act. Mr. Lane's acting was unquestionably the most pleasurable feature of the performance. The witches were played in a spirit of burlesque, and Banquo's ghost, while making an exit backward, incontinentally fell over the base of the tormentor, and evoked shrieks of mirth.

Messrs. Shook and Collier are still satisfied with the business of Three Wives at the Union Square Theatre, but they anticipate that a change of bill will be necessary before long; and so they are preparing to produce a new drama by a native author. The little play, One Touch of Nature, which precedes the roaring comedy at this theatre, is a very enjoyable feature, particularly in the exquisite acting of Mr. Stoddard.

Adonis still maintains its popularity at the Bijou. There was, by the way, a capital cartoon devoted to the burlesque in the last number of the comic journal *Life*. The changes which Mr. Dixey recently made in the cast of the piece have improved the performance considerably. They certainly add to the collective youthfulness and beauty of the feminine department.

Mr. Wallack will keep Victor Durand on for several weeks to come. A rehearsal of Impulse was called the other day, but the people were dismissed, as the management had arrived at the conclusion that no successor to Mr. Carleton's drama need be got in readiness yet. When the time comes Impulse

will be put up, Mr. Wallack himself appearing in the cast.

We, Us & Co., of which little was expected, is having a remarkably successful career at the Fifth Avenue Theatre. The piece is composed of the veriest nonsense, but it catches the public, which is all Mr. Mestayer wants. It will be played another week, and then, on the 19th, Edwin Booth's engagement begins. The admirers of our great tragedian anticipate a good deal of pleasure from this event. He will be surrounded with adequate support—the Boston Museum folks are excellent players—and the various plays are to be dressed and mounted in a manner superior to recent Booth productions. Another subject of interest respecting this engagement, is the announcement that the star will revive several of the pieces which of late years have been excised from his repertoire. He is to impersonate Ruy Blas, Don Caesar, Sir Edward Mortimer and other roles of a romantic, melodramatic or tragic order, which many of the younger generation of playgoers have not had an opportunity of witnessing.

The favorite comedy, Love on Crutches, is still seen by large audiences, and the acting and mounting are a constant source of admiration. Another piece, of a light and humorous character, is being rehearsed, but necessity will not compel its production for some weeks to come.

We should not be surprised if The Private Secretary ran out the season at the Madison Square Theatre. It is having a very substantial career, and its performance draws the same crowds and excites the same laughter as in the early weeks of the run.

The Musical Mirror.

Prince Methusalem is to be withdrawn on Monday from the boards of the Casino and Apajune substituted. The opera will, it is promised, be produced in splendid style. The principals in the cast are Messrs. Wilson, Rising, Taylor, Archer, Ryse and Misses Cottrelly and Archer. The scenery has been painted by Hoyt and Goatcher.

A Trip to Africa is drawing very well at the Standard. Koster and Bial's present bill is particularly attractive, and the usual run of good patronage is being enjoyed by the establishment.

Professional Doings.

—Estelle Clayton has named her play *Favette*.
—Nellie Jones has joined the cast of Prince Methusalem.
—Lizzie Jeromy is now a member of Rehan's 7-20-8 company.
—The Majilions have gone to Mexico to join Orrin's Circus.
—It is said that Rhea paid \$5,000 for An American Countess.
—Alfa Norman will appear in opera in the city during the Spring.
—Henry Aveling is to join the travelling Victor Durand company.
—Chizzola is arranging to bring over the Paris Gymnase company.
—Joseph Frankau goes to the Lyceum as low and character comedian.
—Mistaken Identity, by Marius de Lazare, has been purchased by Aimee.
—Lisa Weber's Burlesque company closed in Paterson on Saturday night.
—George Appleby, the tenor, has been engaged by McCaull for ten weeks.
—Lillian Cleves will join Boucicault's company for the remainder of the season.
—Carrie Swain's change of route has led to a report that she has closed her season.
—Agnes Carter is a sister of Georgia Cayvan. She is in the cast of May Blossom.
—Frank Evans took a company out last week to play the smaller towns at cheap prices.
—Edgar L. Davenport, who is playing leads with Kate Claxton, is at liberty for next season.

—An old comedy is in rehearsal at Daly's Theatre, but will not be presented for some time.
—J. W. Piggott, William Denny and Cora Tanner go with the Victor Durand road company.

—Little Kate Patterson has closed her engagement with the American Marriage and is at liberty.
—Joseph Haworth's suit against Dion Boucicault is set down for hearing on Jan. 23, at Rochester.

—Billie Barlow will retire for a little while from the Casino stage, in expectation, it is said, of an interesting event.

—Edward Taylor, replaced by Harry Sargent in the management of Janaushek, is in Cincinnati and disengaged.

—Managers Fennessy and Heuck, of Cincinnati, have recently instituted a suit against Mapleson for breach of contract.

—Kate Girard's Danites company has "re-organized" under the management of C. B. Palmer. It is doing New England.

—The Davene-Austin Allied Attractions played in Stillwater, Minn., on Friday night, with the mercury 48 degrees below zero.

—Marie Sanger, Gertrude Gardner, Amy Ames, Marie Mülle, Bebe Vining and Eva Barrington will be in the cast of Ixion.

—Arthur Forrest is doing some very artistic work in painting medallions and porcelain. He was originally an artist by profession.

—Fred. Runnells, husband of Amelia Somerville, and chief clown with Barnum last season, thinks of abandoning the sawdust for the boards.

—H. C. Eustid, formerly of the Janaushek business staff, is in charge of the Star Theatre, representing the Wallack management. He is a relative of Theodore Moss.

—The Hanlons have booked Fantasma in London, Paris, Leipsic, Cologne and Berlin for next season.

—Redmond's Opera House, at Grand Rapids, Mich., is flooded by high water. Dates are being filled at Powers' Opera House.

—Owing to the pick-up in business at the Casino, Apajune will not be produced until Monday next, and the company will have the benefit of additional rehearsals.

—A new dime museum opened in the Bowery last week. A comic opera company called the Boston Ideal is playing there this present week in the "chestnut" repertoire.

—Sadie Martinot has offers from five managers. She is engaged to the Lyceum management, but other managers will not take no for an answer. Litigation is probable.

—Publishers report that they are flooded with orders for Harrigan and Hart's new songs. The entire series of Braham and Harrigan's compositions is to be issued in volumes.

—Thatcher, Primrose and West will shortly play an engagement in the city. Their only rival is the Barlow-Wilson party, whose recent visit to this city will furnish a comparison.

—The unbuilt portion of the New Park Theatre is being completed. When this is done much space will be added to the theatre for dressing-rooms and storage of scenery.

—C. H. Smith, manager of Dawn's Private Tutor company, was in town yesterday. He says that the attraction is playing to good business in its second week in Philadelphia.

—The Acme company did not open at Koster and Bial's, as was intended, but begin the season at Bridgeport to-night (Thursday). Frank Irving and T. D. Monks are managing it.

—W. E. Morse, for four years a member of the Union Square company, although not in the present piece, has been cast for a prominent part in A Prisoner for Life, the next play.

—Robert G. Morris' Kindergarten, with the Deaves sisters and Stanley Macy, is doing a fine business in the smaller towns of New England at twenty-five and fifty cents admission.

—On Saturday night, the managers claim, there was \$1,400 taken at the Fifth Avenue Theatre. About half-past eight, however, the speculators were offering seats at fifty cents each.

—Charles Collins, of the Criterion, a favorite hostelry with professionals, received his friends in lavish style on New Year's Day. Several cases of wine were consumed by his guests.

—To the great satisfaction of professionals, the bar in the cellar under Wallack's Theatre has been closed. The barmaids have vanished. They are supposed to have joined the Adamless Eden company.

—Ramsay Morris, of the Madison Square management, was formerly an artist's model, and "posed" for several figures which may descend to posterity at the base of Bartholdi's Statue of Liberty.

—The members of the late Lillian Olcott company have banded themselves together and will start out next week on the commonwealth plan, with B. F. Horning as leading man and Stella Rees as leading lady.

—W. A. Cripps is playing A. W. Maflin's part at the Casino. On Saturday night Bertha Ricci will leave for Boston, Mathilde Cottrelly taking her place and playing her original part of Prince Methusalem.

—S. P. Norman is now representing John M. Hill's various enterprises. While admitting the bad business occasionally done on the road, he declares that Margaret Mather's season has more than paid expenses.

—Herman Merivale, the author of Rose Coghlan's new play, Our Joan, will come to America to superintend its production. Frank Farrell says he has booked over thirty weeks' time. The season begins in September.

—It is affirmed that 3,000 persons attended the Called Back performance at the Grand Opera House on New Year's night. The orchestra was placed in a box, for the second occasion only in the history of the house.

—Ben Baker wishes to state that Blandowsky, the ballet master, was buried by the Actors' Fund and not by the Elks, as has been incorrectly reported. Charles Warrick and George Dalton were also buried by the Fund.

—Charles Harkinson, the advance representative of Rice's Surprise Party, states that although the company did a poor business until it arrived in Chicago; its success there was phenomenal, the week's business being over \$8,000.

—W. A. Mestayer states that the reason he uses the duet from Billie Taylor in We, Us & Co. is because any person can purchase the published orchestration of it for ten cents. He claims that John Howson has no right to it.

—Charles McCarthy, of the We, Us & Co., has received lately six or seven threatening letters for his make-up as a local political magnate. He does not know whether they are serious, or merely the work of a practical joker.

—Mr. and Mrs. Giles Shine (Lavinia Shannon) are at liberty for the remainder of the season. Next season they will star in Lady Audley's Secret, made famous by Mrs. D. P. Bowers, from whom they have purchased the drama.

—As Lotta has sold the American right to her old repertoire to an English soubrette who intends starting in it shortly, many are now wondering what the popular favorite will do. She is rehearsing Dorothy Dent in E. E. Kidder's play.

—Maude Granger could not get her salary from Tillotson. It was very much in arrears. So she agreed to take the right to play Lynwood as part payment, and is going on the road with a company, being the star and backer herself.

—Sheridan Shook is somewhat indignant over the unfounded report that Harrigan and Hart had taken the Union Square Theatre. Three Wives is doing well. Other plays are in consideration, and several good ones have been accepted.

—A "serio-comic opera" in three acts, entitled *Sold! or, The Fairy Queen's revenge*, is impending. The firm of Kolyat and Mazzetti own it. Louise Rolyat will assume the role of the Fairy Queen. G. Bertini de Wier is the business manager.

—Dore Davidson says he will make another venture with his *Lost* play about the 1st of February. It was presented during the recent Chicago engagement, and made a good impression. E. H. Sothern made a distinct hit as Mooney, a sort of Charley Bates character.

—The bill issued by the Our Secretary company, which collapsed ten days ago, contained reference to The Private Secretary, Nomy, Le Secretaire, Der-Bibliothekar, in letters of almost equal size to Our Secretary, and was rather misleading.

—Although he receives a recall every evening, and the curtain has to be raised, Ezra Kendall, of the We, Us & Co., is not at all injured. He modestly admits that the character fits him and says all the witticisms and gags are written in his part.

—H. D. Clifton is under engagement to the Madison Square Theatre for three years. He was lent to Davidson for Called Back. The Madison Square management blame him for not looking after his salary. His contract with the city management secures him against loss.

—Emma Shift, an English authoress, whose novelettes are popular over there, arrived in America recently to dispose of several of her plays and adaptations. A dispute between Louise Pomeroy and the authoress relative to some play is likely to be discussed in the courts.

—At first the business at the Standard was rather discouraging, but it has picked up considerably. The evenness of the performance of A Trip to Africa and the beauty of the auditorium attract many. All the boarding has been removed, and the entrance hall is nearly completed.

—William Fullerton and Henry Hamilton have written an opera called Venice. Lilford Arthur represents the authors in America. He is negotiating with the Aronsons for it, and states that it will shortly be produced at the Empire Theatre, London, with Florence St. John in the leading role.

—The Metropolitan Comic Opera company, with Louise Rolyat as star, will shortly go on the road with George De Wier's fairy opera called *Sold! or, The Fairy Queen's Revenge*. The cast embraces eleven people, chorus and orchestra. Rehearsals are in progress. But one piece will be played all season.

—The Academy of Music, Denver, has reverted to its owner, P. T. Hughes, who has undertaken the management. It is undergoing renovation, and new scenery is to be supplied. The house will reopen on Monday night, Jan. 12. Frank L. Yerance, who has been for some time in Denver, is the business manager.

—Manager Colville has begun suit against Barney McAuley for breach of contract. He says that owing to McAuley's strange and improper behavior, he was obliged to close his theatre on Saturday night. His understudy, E. S. Goodwin, supplied his place several times, and the public were disappointed.

—On the Monday before the burning of the Theatre Crmique, Gus Williams purchased Box B for the Tuesday matinee. It was the last one sold. Mr. Williams slept rather late on Tuesday, and did not learn of the fire until he approached the theatre on his way to the matinee. He has had the coupon framed.

—Joseph Haworth, Sadie Martinot, Arthur Forrest and others engaged for the Lyceum Theatre company have been notified to report on Friday, as the theatre will open much earlier than was expected. The management have two plays under consideration; one by Steele Mackaye and one by an English author.

—Some brainless young men sent letters to several prominent actresses last week, inviting them to pay a visit on Ladies' Day to 165 East Thirty-eight street. As they had never met the gentlemen before, the ladies were indignant and posted the letters and names of the dudes in the dressing-rooms of an uptown theatre.

—By permission of Mapleson, Signor Ardit composed special music for Rhea's new play, An American Countess, by Howard Carroll. Goatcher, of Wallack's, painted the scenery. The first production takes place at Washington on Monday, and a special train will go there from New York, conveying the author and his friends.

—Of late John Stetson will only rent the Fifth Avenue Theatre. From the Mallorys he received \$2,600 a week for Called Back, and Eric Bayley was to have paid \$1,500 for the same period; but Stetson only received \$800, owing to the failure of the engagement. Mestayer pays \$2,000 a week, and on Saturday last took in that amount at two performances.

—This harrowing story comes from Moline, Ill.: "Piper's Uncle Tom's Cabin company played to a poor house Dec. 29. Four members of the company succeeded here and started for their homes. They were Mr. and Mrs. C. G. Phillips, Mr. August Geiss and Mr. E. B. Kidder. Mr. Geiss was selling fiddle-strings late at night to raise enough money to get away."

—Thatcher, Primrose and West will shortly play a three weeks' engagement at Niblo's. Their success in the large cities has been very great, and they have drawn enormous receipts. They are making a special effort to efface all the impressions which any minstrel troupe have hitherto made in the city. George Thatcher has scores of imitators of the act which he originated.

—Many managers have visited the Thalia during the past week to see Nanon. All agree that it is a most charming opera. A waltz aria runs through the entire opera, which is the work of Gené, the composer who orchestrates all of Strauss' operas. Conried and Engländer own the American rights, and it is not improbable that it may be done at the Casino or some other city theatre.

—The following is the cast of Apajune, which will be presented at the Casino on Monday night: Prince Alamir, Francis Wilson; Heloise, Mme. Cottrelly; Ilunke, Alamir's niece, Belle Archer; Manol Nitschanio, W. S. Rising; Marcus, Jay Taylor; Nataliza, Lilly Post; Alexandria, Herbert Archer; Joza, Ellis Ryse; Michaelo, A. M. Barbara; Jacob, Emil Sanger; Dabrol, L. A. Schraeder; Kathinka, Kate Ethel; Carolinka, Lilly Vinton; Domitrique, A. H. Hall; Lisette, W. Van Berg; Courier, Florence Bell.

—A letter received on Monday from a well-known American actor in England, says that Ada Cavendish is quite recovered from her illness. A new Theatrical Exchange, for professionals only, was to open on Jan. 1. It is situated just opposite Drury Lane, and is managed by a committee of the most prominent actors and actresses in London. Alexander Henderson has again entered into the management of the Prince of Wales Theatre, Liverpool, where Lydia Thompson and her famous burlesque company had their beginning. Mrs. Edward Saker will manage the tour of Miss Fortescue in Pygmalion and Galatea.

The Giddy Gusher.



It was a very intelligent person who said "The Lord deliver me from my friends; I can take care of my enemies." I see more damage done by friends nowadays than by foes. A nicer occasion for sympathetic, sentimental outbreak I don't think was ever presented than that of Monday night, when Harrigan, after the red-hot scorch of the Comique, had a house-warming at the New Park. The young managers have grown up among us. Never an unkind word have they ever deserved. Their public work has endeared them to us, and their private life has been irreproachable. They have been models to managers and treasures to theatre-goers. Now, then, after seeing their well-beloved house laid in ashes, they jump into work like Trojans, and when they fronted us Monday night, one by one, hands and hearts welcomed them like long-lost brothers.

But that daisy Seventh must take things in hand and give 'em an ovation. And a full-grown military man can make more of a jack-ass of himself than any woman, child or donkey that ever brayed. These bloodless heroes, with boiled shirts of such fabulous fronts that imagination suggested all sorts of possible accidents unless the hems were loaded with shot or treated like Mark Twain's self-sticking scrap-books, sat 'round three rows deep about the parquet. One particularly heart-breaking creature had arranged a little time-table by which he started the trains. Each man of 'em had a paper on which was written:

One finger up:

"Mr. Har-rig-an-how-are-you?"

Two fingers up:

"Mr. To-ny-Hart-how-do-you-do?"

etc., etc.

The leader wildly gesticulated, his eyes rolled with the responsibility of his position, and gentle trickles of perspiration meandered down his cheek. He held up his fingers, his gang consulted their schedule and vocabulary, and shouted in unison the silly sentence set down for them.

This was gone through with and lots of wind it took out of our sails. The curtain fell on the longest, talkiest act Harrigan ever wrote. A glimpse was caught of that duodecimo edition of Ovid's "Act of Love," Abe Hummel, entering the side door, and in a moment more Abe, loaded to the gunwales with fiddle case stepped out on the stage before Dave Braham. Every one knew in a moment this was to be a presentation to the clever leader of a substitute for the lost Stradivarius. The tears sprang to Dave's eyes, and we all felt proportionately happy. Hummel had it in his mind to speak tenderly of the beloved instrument that had gone before, and hopefully of the latent melody slumbering in the fiddle that was coming—the fiddle of the future—that had such a lot of past to brag about. In a rash moment he mentioned Washington, and all that blatant gang yelled, "First-in-peace, first-in-war and first-in-the-hearts-of-his-coun-try-men." Rum-titty-tum-tum-tum-tum. About as irrelevant and jackassical a remark as they could make. It was the Count Joannes business all over. It knocked Abe, who stood during the interruption like the Colossus of Rhodes, eyeing the poor fiddle as though he wished it was a threshing-machine through which he could march the Seventh Regiment. This proceeding robbed the occasion of any vestige of pathos or dignity—it turned into burlesque a moment of materialized love and appreciation. Braham took the box. Abe made some sort of effort at a sentimental peroration and quoted Dickens. "God bless us all," said Bob.

"God bless us every one," said Tiny Tim, last of all. But the trail of the Seventh was over us all, and what they did in the last act I don't know. I had enough of my intelligent brothers and went away wishing the friends of Harrigan and Hart had left them to themselves.

And that night I had a dream about the opening that I wish had been true, for I thought I read on the poster, instead of McAllister's Legacy, the new play by Edward Harrigan.

"Reminiscent."

And behold, notwithstanding the public farewell Ned took of the Mulligans, there was the dear old street scene and Johnny Wild marshalling the Skids. There was the affecting will-making of Mrs. Yeamans, and her dreadful drunk in her wedding garments. There was the darkey wake and the stealing of the clock, and all the various incidents of the famous Mulligan plays. And one act introduced all the specialties con-

nected with Tony and Ned's earliest days—the Little Fraud act; Ireland versus Italy, Old Lavender—with the songs, sketches and dances that first won our youthful affections. And a crowded house rang with plaudits, and all went "merry as a marriage bell." (The only thing about a marriage that does go merry.)

I looked about the house and saw the pie-building Rockwell, the hot-water apostle, Daniels, the dear little Radford from the Casino, the rotund host of the Sinclair House, Ashman, all the true good friends of the management. Mrs. John Raymond with jet beads on her head, and Sadie Martinot with gold beads, Abe Hummel's little sister with red beads, and Nelse Waldron with lots of hair cut short, and Joaquin Miller with very little hair cut long, and Bergh with a full-dress rig, and Joe Howard with an undressed scalp, and Paul Potter, the facial artist, doing his ventriloquial act—trying to talk without moving his mouth, and Harrington studying the back of Tows' head and wondering how a healthy critic can spend so much time counting his hair. I saw 'em all just as I did Monday night, only the shouts and screams told me this was a revival, and I was jolly as a sand boy, when all of a sudden the idiotic "First-in-war—first-in-peace—and—first-in—the—hearts-of-his-coun-try-men" ended the dream and awakened me to regretful memories.

I remember an occasion on which the friends of some actress in Boston wanted to do remarkable and sentimental things, and they let loose white doves from the boxes that promptly went and roosted on the chandeliers; then they pulled pink silken ribbons and lowered a wreath that had been hidden in the sky-borders, and the woman tried to stand under it and be crowned, and it was about as easy an operation as to thrust a sword into a scabbard at arm's length. So the beneficiary got mad and red, and the friends felt foolish, and an adolescent young veal gentleman got on his hind legs with a breastpin and earrings and said: "Miss—, accept this cask of jewels—few friends—remember—and don't forget—think often—When this you see remember me."

These simple but touching words came gurgling in broken accents from behind a white tie, and when a young man of the cheekiest description, sitting beside the manager, ridiculed the presenter of the jewelry, he was immediately gobbled to do another presentation of a gold pen between the next two acts. Mr. Fresh accepted the situation. He had half an hour to prepare himself. The man originally selected to give the gold pen had been taken with nervousness, which he called cramps, and gone home. Young Fresh walked the green-room floor, and, before a huge glass, practiced an easy, nonchalant, graceful carriage.

The result was seen when, at a quarter past ten, he swaggered on as the lady answered a call and stopped her at the wing as Williams would a sneak-thief, and began: "It's an ill-wind that blows no one any good. Mr. Bradley being taken with the colic, I am selected—" He was—for a shout of derisive laughter, during which he laid the pen on the lady's arm and skipped.

During the run of The Orphan of Geneva at the Union Square Charley Thorne had to crown Rose Eytinge with a large, clumsy chaplet of flowers. He made a neat little speech, principally directed to Tislington, and put the crown on with the heaviest part of it resting on poor Eytinge's left ear and eye, giving her the appearance of one of Jake Hess' Island belles just off a dreadful night's tear.

In one of the farewell appearances of Charlotte Cushman she stopped at a hamlet in York State to bid the few inhabitants a tearful goodbye, and some public-spirited citizens determined to make a demonstration. They organized and mapped out a plan of action, very like the Seventh Regiment's having various rehearsals. It took three men to do this ovation.

After the curtain fell on the second act of Macbeth Miss Cushman took a call. She was confronted, in the usual way, by a little fat man who bore on his arms a large wreath to which white satin ribbons were attached. Of course he told her that her talent and services had endeared her to the special Podunk in which she was playing. He alluded to the endurance of fame and the perishability of flowers, but hoped she would take them like Armand's camellia, and cherish them, and come back to them when they were withered.

Cushman held out her muscular hand for the ovation, but the enterprising Podunker would have none of it; he would crown her or die. So Charlotte bent her rugged old head and the citizen deposited his offering tightly on the dais, and disappeared. About as cheerful a spectacle as a carved wreath on a tombstone, the lady strode across the narrow stage and met the other section of the ovation, more speech and another wreath. This patriot was taller and he brandished his chaplet as if he had determined to plant it on top of No. 1. Charlotte waved him off and in an unguarded moment snatched the trophy and held it as he finished his speech. The poor woman earnestly hoped this was the end, but a squeaking voice

from the leader's raised seat in the orchestra began:

"Mrs. Cushman, Marm, just one minute. In commemoration of your great undertakings, the ladies of the Home Circle present this token," and up came another wreath.

If there was ever a comical spectacle, it was dear Lotta in her regal robes—a wreath much too big on her head and one in each hand—al she wanted was a hard wind to set out the ribbons and make a May-pole of her. I think she dumped all the floral offerings of the ovation in the wings and said all the bad words she knew in her dressing-room. Certainly her loving friends had succeeded in making her as nearly ridiculous as Charlotte Cushman could be made.

London Gossip.

LONDON, Dec. 20.

I wish you "a very merry Christmas," most merry MIRROR. True, when this reaches you the day will be gone, yet as it nears us once more, I cannot refrain from bridging over time and space to tender my hearty Yuletide compliments, and with your kind permission I will tell you a little of what we, in London, are doing in honor of the season. I say "we," because when there are good times going on, each individual, somehow, feels himself in them with the crowd. At Limmer's Hotel in Conduit street, Regent Street, was yesterday opened the annual exhibition of home-made and other toys which are to be distributed among the London hospitals and workhouses. This truly admirable charity was started four years ago by the generous editor of *Truth*, Mr. Labouchere. I know of nothing which does this bright gentleman more credit than his well-known generosity to children, and I am glad that he now has a beautiful baby daughter of his own to gladden his life. One of the quaintest ways in which he devotes a portion of the monies contributed toward the charity is by purchasing several musical boxes for the various wards. Little folks, aye, even grown-up folks, love a musical box, and who shall say how many hours of pain may be relieved while the children lie on their beds listening to the sweet strains from the melody boxes.

At the Royal Victoria Hall great preparations are making for the Christmas entertainment, the first performance taking place on the afternoon of Boxing-day, opening with a musical sketch entitled A Harum Scarum Absurdity; or, The Sultan in a Fix. This will be followed by a sensational sketch, The Lost Will; or, The Dog Detective, and later on the celebrated Zietz troupe will give a "Comic Christmas Pantomime Entertainment" called Kurious Kooks. Then several noted variety artists will fill up the evening. The Royal Victoria Hall is one of the finest London charities, as it provides rational and innocent amusement to a large class of the sober poor people of that and adjacent parishes.

Howard Paul has collected sufficient money to give 600 sandwich men a roast-beef and plum-pudding dinner on Christmas Day. Of this number 300 will dine at one o'clock at the Victoria Coffee Palace, in Waterloo road, to which I have alluded above, and at the same hour the other 300 will dine at a large school-room in Macklin street, Drury Lane. Besides the dinner every man will be presented with an American apple, a pipe, a generous portion of tobacco and three-pence in money. Mr. Howard Paul has received ninety pounds in contributions ranging from ten pounds to sixpence, and one donation came all the way from Algeria. One of the oddest of the season's Christmas cards is a series of three views in the set, showing the sandwich men with their pantomime bills harnessed on them and all going to their Christmas dinner, the third one showing the men puffing away at their pipes, the first and second ones showing the front and back views of the cavalcade in street armor.

G. R. Sims, who before he grew famous as a playwright wrote several series of popular stories for the *Weekly Dispatch*, not unmindful of the literary bridge which helped him safely to the shores of fame, contributes a story entitled "The Doll's Secret" to the Christmas Number of that entertaining newspaper.

And apropos of Christmas numbers, at Christmas times suggest novelties. Messrs. Lionel Brough and Edouin are in the front rank in this regard, and at Toole's Theatre they have added many new bright bits to their play of Babes, and they call the improvements "Our Christmas Number." Several alterations are made in the cast as well. Mr. Brough has made an enormous hit in this rollicking play. He has the knack of taking an idea as light and merry as a snowflake, and rolling it along his theatrical lane until it collects all the other flakes in passing, getting a laugh from each. Willie Edouin is regarded here as one of the best pantomimists ever hailing from Yankeeedom, while Atherton has created a perfect furore. Her fun is contagious, and her laugh, in its naturalness totally unlike the regulation stage laugh, sets every one to laughing with her. She is never vulgar, but yet bubbles over with girlish fun. Besides, Mr. Levey's music is exactly suited to the play, being attractive and sparkling.

On Monday next, in preparation for the Christmas holidays, several novelties are to be added to the performance at the Alhambra Theatre of Varieties. Of these there will be an entirely new grand fantastic ballet, entitled Melusine, in which Mlle. Sampietro will make her first appearance at the Alhambra. She will be supported by Miss Matthews and a corps de ballet of 100. This ballet, which will be on a very elaborate scale, has been invented and arranged by Mons. J. Hansen, the music being composed by M. Jacobi, a great London musical favorite. The scenery is painted by C. Brooke, a successful scenic artist, and the costumes are being supplied by a celebrated Russian firm, and are unusually elegant. Speaking of costumes, there is a hint to London managers conveyed in the fact that on the hundredth performance of The Grand

Mogul in Paris, last evening, the whole of the gorgeous costumes were renewed by the managers.

As appropriate to Christmas times and successes, it is marvellous the length of London runs of pieces. In the Ranks, at the Adelphi, has two evenings since reached its 374th performance. Called Back, at the Prince's, now reaches its 106th rendition. The Ironmaster, at the St. James, 174 times; the much-discussed Saints and Sinners, at the Vaudeville, 87 renditions; Polly, at the Empire, 68 times; Hamlet, at the Princess', 58 times; and Mrs. Conover's Twins now celebrates its 106th performance.

And a reference to Twins reminds me of a pleasant little episode on the eve of the annual holiday season, which occurred a few nights ago. Mrs. Conover was presented at the Olympic Theatre with a grand piano, subscribed for by the whole of her company and the employees. It was not her personal birthday exactly, but besides being near about Christmas, it was the celebration of the first year's anniversary of her plucky managerial career at the Olympic. After the play Edward Righton, had the company assembled on the stage where a delicious supper was spread and to which Madame Annie Conover had been invited, having no suspicion of the pleasant surprise in store, but in obedience to the desires of her company appearing on the scene all smiles and faultlessly dressed. Edward Righton who personates Twins, and is one of the best comedians in Great Britain, was master of ceremonies for the presentation speech, which he made delightfully as follows: "Mrs. Conover, your company desires to wish you many happy returns of the day, because to-day you are just one year old, managerially speaking. Your infancy has not been without its usual attendant ills; but I think we can now fairly congratulate you on having got safely through your melodramatic measles, your high comedy whooping-cough, etc., and on being able to walk alone. It is no mean evidence of your wonderful precocity that before you were twelve months old you produced Twins. I am proud to have been the creator of your Twins, and together with all those who have helped the healthy twain to run alone, I wish you many happy returns of the day."

By the way, Londoners wish success to the return of day performances on Wednesday at the Court Theatre. Two or three amusing short pieces are done. First comes the clever sketch, Twenty Minutes Under an Umbrella, capably played by Rose Norreys and Reeves Smith. Next, a revival of the musical version of Cox and Box, and last but not least, Mr. Cecil and Mrs. John Wood kept everybody in a roar for half an hour with My Millionaire's Bill.

"The Messiah," as a fitting Christmas oratorio, takes its place on Christmas eve at St. James' Hall, in which the soloists are Gertrude Griswold, Madame Patry, Sims Reeves and Mr. Santley. All of these artists' names will figure in a festival concert on Boxing day, and added to these I observe the names of Mary Davis, Edward Lloyd and Mcgrave Tufnell, to appear at the Albert Hall.

Relying on the spur to theatrical patronage of the holiday season, the Imperial Theatre starts in again, under the management of Mrs. Digby Willoughby, doing Tom Taylor's Plot and Passion, preceded by the farce of Old Paul and the Spinster, in which plays Herman Vozin, Harry St. Maur, the manageress and Cyril Melton give satisfaction to their patrons. Mr. St. Maur, by the way, is avowedly the manager, but it is quite well understood that Mrs. Digby Willoughby, an ambitious amateur, furnishes the purse.

So much for the Yuletide days and doings. As I write a street vendor of mistletoe boughs and holly stops before my window, crying his wares lustily. I find that much of the mistletoe comes from Devonshire and Somersetshire, while a deal comes from France. In the Eastern provinces the "kissing plant" is found in the greatest profusion. In 1870, when the Saxon Army marched from Sedan and Montmorency, the soldiers reported that they saw huge branches of mistletoe hanging in their green clusters on the thousands of leafless trees. But alas! there was no one to pick it that year, and for once they tell me the English markets were short. Presently the "Christmas Waits" will sing carols under our windows in London, including the old English ballad, "Under the Mistletoe Bough." And so, in anticipation of the chanting, I close as I began, adding to the "Merry Christmas" wish, an honest kiss of peace and good will "under the mistletoe bough."

A. W.

LONDON, Dec. 27.

Last evening being Boxing night, the merry reign of the holiday pantomime began, as it does annually in London. And speaking of Boxing night reminds me that generally the expression is pure Greek as to its meaning, to American ears. Resolved to know what it signified, I made exhaustive inquiries, and, strange to relate, every explanation different from every other. One said it referred to an old custom of dressing the house with box leaves and branches in order to make a difference between the character of the decorations and those on the Christmas Day of holly and mistletoe. Another said that in the early days of England the old Saxon kings engaged athletes to do games of boxing with the gloves. Another declared that it meant a box on the ear to contrast with the kisses of Christmas morn. Finally, after hearing much more (for an English man or woman gives you a reason if you demand one, whether or no it be a true one), I learned of an intelligent English dame the true meaning of boxing day, and immediately verified her statement in other authentic directions. It is the custom of the postman, the telegraph-boy, the street-sweep, etc., to come around the day after Christmas to receive a present from the householder, which present he calls his "Christmas box," in consequence of his having in early times collected his money in a wooden box with a receptacle in the cover. Hence "boxes," finally "boxing day," to distinguish the day from others of the holiday week. Now, Boxing Day is one of the four yearly bank holidays, so that Christmas proper in England means two days. This year three have happened, to-day being Saturday, which, with Sunday, gives to clerks four good days of rest and merry-making.

I wrote you beforehand that I was resolved to attend the pantomime at the old Drury Lane on Boxing night, which, though not a highly fashionable evening dramatically, is the best

time to see the rank and file of the children, and also the children.

Of course the house was thronged, thanks to the courtesy of the manager, Augustus Harris, two seats were reserved for the service of THE MIRROR. I tell you this week of the pantomime, of which and some slight outline of the story of which I noted a few days since. For the clearly pantomime mad-to-day, is full and running over with its own stories. The papers to-day sketched the columns on the various pantomime, being generally conceded the best of the sort, and so, you will see, I am not alone in my opinion.

Need I say I went early, very early, to hear the orchestra play "God Save the Queen," the people standing until the music was over, and then the orchestra greeted my gaze on entering, and I found it was a calm, orderly sea. The pit was quite as well as the stalls and boxes, for everybody at times gaily joined in some well-known strain of music, helping out the performers on the stage, who all seemed ready to catch the spirit of the holiday revel all about, unobtrusively enjoying their own efforts to amuse as thoroughly as did the mass of people they amused.

To return to the orchestra. After the inspiring national anthem was played the story of the pantomime was done. As I have already told you, the play was Whittington and His Cat, the romantic old story of London's old-time, famous Lord Mayor, serving us on the thread on which was woven the story and wool of the delightful theatrical holiday. It is true that these days will be over when you read this sketch and we shall all have fairly begun a new year. Yet I must write you of it—though briefly.

The pantomime was written by E. S. Blanchard, famous as a writer of this merry sort of work. Oscar Barrett composed and arranged the music. The best scenic artists in all London looked after the scenes, while dear old Katie Lanner arranged the ballet. Female Leslie was Dick; Charles Lanié his Cat; Harry Parker was Alderman Fitzwarren; his wife played by Miss Victor; his daughter was Kate Munroe; then Nicholas Campbell Powers and the Mario Sisters were in prominent places to the east, while Pertoldi and Zanfrelli were the principal dancers, aided by the small army of little girls of Katie Lanner's dancing school. There were shop assistants with the names of the principal shopkeepers neatly paraphrased. For instance, Whitley's was down as Miss Whitley; Liberty's, as Miss Le Bertie; Swan and Edgar, as Miss Swann Dodes. The aristocracy was variously dubbed as Prince Plunkum, the Duke of Drurilans, the Marquis of Mayfair, etc. Then there were the plants beautifully gotten up in appropriate costumes, each with a tiny electric light in the helmet, and lastly the whole was produced by Augustus Harris, with his brother Charles' assistance.

Scene first was in the clouds; next, Cardinal, and in rapid succession came Fitzwarren's Shop, Highgate Hill, London Dock, Wreck of the Ship, the Palace of Morocco, Mistletoe Marriage, Horrible London, Old London, the Lord Mayor's Show, Old Highgate Church, and last, most splendid of all, the grand transformation scene, in which there were maids, sea anemones, singing birds, and all sorts of beauties of air, earth and water, until my eyes ached and my fancy became dazzled. Then the whole was ended by a three-act harlequinade, bringing a new day with it, for it was when the curtain fell nearly 1 A. M. I emphatically pronounce it the finest pantomime spectacle I ever witnessed, not even excepting the Paris production last year of *Barbasior*. At least fifteen hundred people, I estimate, were concerned in it, at one time there being on the stage, as well as I could roughly estimate, nearly a thousand characters.

We have not in America the faintest conception of this Drury Lane pantomime, for our most splendid performances are mere tricks by comparison. If it were taken to New York it would run a couple of years at least in packed houses. Mr. Harris and his troupe called out at least three different times. There is dialogue as well as pantomime throughout. The children alone are worth going to see, peering about the scene with perfect satisfaction.

Kate Munroe appeared to the best advantage and I am convinced that her true vocation is pantomime playing. But it is in her hoped some one will give her a hint to sing less. Poor little woman, she means well, dare say, but she can't sing and never could. That superb song, "The Nightingale's Trill," which Fara-Ross made immortal, she sang in a nasal manner to the end, setting every one's nerves on a painful edge. Besides, she spoils her rather pretty figure by pulling in her corset-laces a trifle too vigorously, and, of course, the surplus must come out—somewhere. I need say no more perhaps. It is, however, only fair to say that she was very agreeable and pretty and vivacious.

The handsome Mario Sisters were most charming, as they always are, and Fannie Leslie was graceful and beautiful. There were hitches in neither scenes nor dialogues, and after a little pruning here and there it will be an ideal performance. Everyone did their best. One pretty effect was produced by a procession of the five senses, the several eyes, ears, noses, tongues and hands coming dilly together at last, forming a crowd. The audience was nearly as interesting as the pantomime, the little folks with their parents crowding the private boxes, and sending out peals of merry, childish laughter.

As for me, I felt about ten years of age, and my escort told me confidentially on the way out that his arms was, he feared, black and blue from my excess of grabbing and pinching, expressive of my enthusiasm, all of which I was at the time entirely unconscious of inflicting. "I am sorry," said I. "Well," he replied, "you need not to feel sorry, for indeed I am not. The bruises will succumb to generous applications of Pond's Extract, and it was worth the bruises to see your extravagant enthusiasm."

A. W.

Our Elmira correspondent writes: "J. K. Tillotson was first made prominent by driving a stage in Northern Pennsylvania, some thirty or more miles from here. He afterward came to Elmira and opened a shoe factory, and was quite successful for a time. While in this occupation, to appease his employees' cries for money he issued scrip, with promise to pay, which was circulated throughout the city. He next tried to stir Elmira by a sham-bank-organization. It was a sham. The money had elapsed, and he returned to Elmira in the hands of Charlotte Thompson. Some of the scrip was presented for tickets and duly burned."

THE NEW YORK MIRROR.

diction of Glidden, banjoist, and Joseph Gomez, song-and-dance. Business for week light.

Grand Opera House (Leslie Davis, manager): Dan's Tribulations, sd, to fair business.

INDIANA.

English's Opera House (J. H. Anderson, manager): Harrigan's Dan, sd, to fair business. Dec. 27 to 31, the company closed New Year's Eve to a great house. The co. was good and understood its business. The music was excellent, the orchestra producing several of Harrigan's latest pieces. M. B. Curtis opened 1885 with a New Year's matinee. The audience was larger than usual, though the local observance of "open house" interfered somewhat. Curtis was suffering from a severe cold and did not feel like doing all he could in his original Sam of Posey. William Mason, who was the Arthur Carrington of the Hazel Kirke here earlier in the season, made only a fair-to-middling Fred Jerome in Spot Cash. Mrs. Curtis-Albina De Mer—made all out of her part, that the author had put in it. New Year's night the attendance was unusually good. For Saturday matinee the co. played Camille. Miss De Mer in title role. Planter's Wife, 8th, 10th, 12th; then Wilbur Opera co.

Dickson's Grand Opera House (George A. Dickson, manager): Burr Oaks, with Walter Bentley, closed the year, and considering the holiday week and reduced prices, drew well. But the best of the season was shown when the Hoosier Meteors showed up. Hoyt's Parlor Match to its best advantage. This being the home of Mattie Ferguson, her friends turned out and filled the house four times during the stay here. Though your correspondent thinks that Innocent Kid is a misnomer for Jennie Yeaman, yet she is a charming "comedy sunbeam." (Reference, D. M. Hickney and his Texas bunking last season.) Evans as McCorker, Hoyt as Old Hoss, and Yeaman as the "comedy" character, the piece, though Miss Ferguson's face and the dressing of all assist very materially. Hoop of Gold co., 12th, 13th and 14th, followed by May Blossom.

Museum: The curiosity hall was crowded all week. The attractions embraced the Aztecs, glass workers, elastic skin man, Nubians, etc. The stage performance showed Charles Johnson, Gibbons, Davy's Marionettes, Prince Satsumu, and the comedians, Charles Johnson, etc. Week of 5th, Manager Sackett announces Jo Jo, the dog-faced man; Cassanova, vivisectionist; Emerson and Girard, Sam and Kitty Morton; W. G. Marsh, Young and Britton's comedians, and Saunders and Bordell.

Zoo (C. T. Gilmore, manager): A good variety bill completed holiday week. The latest scheme by Gilmore is to give away each day 500 loaves of bread to his poor and needy neighbors. On Wednesday, 27th, he announced Lillie Hall's co., Billy Bryant, Emma Alfredo and Nelson Curry on horizontal bars; Obrien and Redding, Mayo and Sutherland, Fleury, Minnie Kay, Ida May, Harry Barrett and the various comedians. Elbow Shots, Manager Gilmore is now more than satisfied that he is sole manager of the Zoo. Every place of amusement in the city has reduced to popular prices. —Tunis Dean, treasurer of English's, started 4th to Washington to act as Secretary to Congressmen William Beggar Student, is an old Indianapolis boy. —Manager Anderson did not shut up Parlor Match on account of breach of contract. The co. was understood to be a February date at English's, but probably a compromise was effected. —Marr Hanley informed me that his co. would have a new Harrigan and Hart play on the road in the Spring. —Frank L. Gardner, manager of Janah, was here last week. Gardner, and his wife, and his wife, the Morning, joined the Strogoff co. here. —Manager Gilmore will probably add a ballet to the Zoo stock. —James Erwin, a veteran showman, died here 3d. —Harry Mann, manager of Parlor Match, has been quite ill, but is now O. K. —Frank Williams, ahead of Planter's Wife, was in the city 3d and 4th. He made many friends when he was last season, and is deserving of lots of them. —Treasurer Smith of the Zoo will discontinue himself and run the newly erected callopie.

EVANSVILLE.

The Apollo (Harry Lawrence, manager): For week ending 4th, the Villas presented Sarah Multon (by request) and Cinderella to large houses. Agnes Wallace-Villa as Sarah Multon, and her husband, was well supported by May Condell, Sabra Deshon, Sam B. Villa and Harry Barrymore. Cinderella was well given. Sam B. Villa as Cinderella, May Condell as Cinderella and Mrs. Villa as the Prince were excellent. Miss Condell made a charming Cinderella. This concluded their engagement here. They have been here three weeks and have met with great success.

TERRE HAUTE.

Naylor's Opera House (J. H. Naylor, manager): Mmc. Janish appeared Dec. 29, in Camille, to fair business. Dan's Tribulations drew good houses, 1st, and matinee. Ford's Opera co., in the Orange Girl, with Zella Seguin as Nell Gwynne, drew a good house, 3d.

LOGANSBURG.

Dolan's Opera House (W. Dolan, manager): Charles A. Gardner received a royal reception New Year's night—the first standing room house of the season. The success of the performance depends entirely on Gardner. Patti Rosa is greatly missed in the support. His present support is only fair.

RICHMOND.

Grand Opera House (Bradbury and Son), John S. Murphy and co. to very light business, Dec. 27, in Kerry Gow. Poor business, mainly caused by bad weather. John is far inferior to his partner, who is a very good actor. A great many were misled, supposing that he was the original.

Phillips' Opera House (Dobbin Brothers, managers): Dickson's Skeels and the new season in the city, did not play Dec. 27, but visited the performance at the Grand. M. B. Curtis, owing to sickness (so a certificate read), was unable to appear 3d. The co. gave Camille to fair business, and the performance was well attended. The house had been closed, as the performance was simply horrible. Not one-half of the co. were up in their parts. A great many of the audience left their seats. Frank Newell's Muldoon's Picnic was well attended. Very fair performance. Wilbur Opera co. to fair business, 2d, co. satisfactory.

Items: The members of the Wilbur Opera co. was notified here that their salaries would be reduced twenty-five per cent. The Wilbur Opera co. is going to fight the rinks on account of their not paying license.

LAFAYETTE.

Grand Opera House (F. B. Caldwell, manager): Dec. 30, Mmc. Janish appeared, in Leonore, to a fair-to-good business. The performance was excellent, but little applause was given. She is a very pleasing actress, but had no opportunity in the play to display the strong emotional ability which she is said to possess. New Year's Day, matinee and evening, the performance was excellent. The troupe sang the Beggar Student to good houses. The substitute for Russell Glover, George Pyke, was rather dull in this part, but this was owing, doubtless, to only having assumed the part for the first time. The play was given to a good house, 2d. Through a plot hardly worthy of the name a great deal of fun is woven.

FORT WAYNE.

Academy of Music (C. B. Woodworth, manager): Notwithstanding illness, Lillie Hall, who had previously only a small audience, attended her appearance in this city in Camille, Dec. 31. She is not the greatest actress ever seen here in that play, but she established her reputation as a first-class artist. She worked hard to please the few who were present, and to have a good performance, and none went away disappointed. In an interview with a reporter of one of the daily papers she stated that in the Spring she would go to Paris to appear in a new play, being written for her by Sardou. If she made a success she would return to America the coming season and star in it. I cannot help but admire the plucky woman. Hoyt's Rag Baby had a big house, 1st, and the co. made a fair business. Especially Besse Sanson and Frank Daniels. Mr. Daniels was suffering from a severe cold and was unable to sing, but almost every move he made set the crowd laughing.

Masonic Temple (J. H. Simonson, manager): Mugs' Landing had good houses, 2d and 3d, and it proved to be a most excellent combination of drama, comedy and melodrama. Frances Bishop and Alfred McDowell took the leading parts and acquitted themselves creditably.

HUNTINGTON.

Opera House (S. M. Saylor, manager): Alice Ottens' Burlesque Opera co. appeared Dec. 27 to an average house. Inclement weather. On the 29th Charles Gardner, in his new play, Karl, the Peidier, was received by a large and quite well-to-do audience.

MUNCIE.

Wysler's Opera House (H. R. Wysler, manager): Nobody's Claim, Dec. 30, to slim house. An inclination to laugh by all the co. in some of the more serious parts came very near making a farce of the whole entertainment. J. S. Murphy, in Kerry Gow, 31st, to good business. Very pleasant entertainment. Charles A. Gardner, 2d, to fair business. Mr. Gardner was repeatedly encoored in his singing and dancing.

VINCENNES.

Green's Opera House (Frank Green, manager): Murray and Murphy in their Irish Visitors had splendid business Dec. 30. Ford's English Opera co. presented the Bohemian Girl to good business. Messrs. W. Norcross and Thomas Christy shared the honors equally with Zella Seguin.

Items: David Seguin-Wallace, of Ford's Opera co., reports that business is good. He claims that his co. is the only one on the road, with the exception of the Emma Abbott, that is paying expenses this season. Mr. Wallace and wife (Zella Seguin), were the guests of Mr. Wallace's cousin, Mrs. N. F. Dalton, while in the city.

IOWA.

BURLINGTON.

Grand Opera House (R. M. Washburn, manager): Reatford's Jolly Pathfinders, New Year's day and even-

ing, played before large houses. The Pathfinders may be a very jolly set, but their efforts here to make others feel jolly were decidedly dismal. A more wishy-washy entertainment than they offer can be imagined. The good natured holiday audiences had their patience pretty thoroughly tested. A tolerably good brass band was the only redeeming feature. Joseph Murphy, in Kerry Gow 1st, will have a large house, judging from advance sales.

CLINTON.

Music Hall (C. E. Fenlon, manager): Lillie May Ulmer, Dec. 30, in Dad's Girl, to less than average business. The co. is uniformly good. The play is a good one, in that it shows how much of fine feeling and nobility of character may be drawn out of everyday events. The necessity for having a country-girl heroine so thoroughly familiar with the latest city slang is not at all apparent. It is too bad that negro minstrel and variety shows meet with success where a pure performance, brimming over with humor, fails.

Devier Opera House (C. E. Fenlon, manager): Giber Brothers' Humpty Dumpty, Dec. 25, to fairly good business; much better than they deserve. We have now had the song "I'm a Dude" with almost every conceivable style of costume, also in all keys, and we are really sick of it. It is a pity that the co. should meet with even colossal success where Miss Ulmer's fine entertainment did not pay expenses.

DUBUQUE.

Opera House (Duncan and Waller, managers): The Grace Hawthorne comb. came Dec. 27, to only fair business. East Lynne for matinee, and the New family for evening. Abbie Carrington's Opera co., under auspices of the V. M. C. A., presented selections from "The Two Faces of Martha," to big business. Lights of London came 1st and 2d, to only moderate business. Extreme cold weather. Baird's Minstrel, 10th; the Two Johns Comedy co., 16th.

MARSHALLTOWN.

Woodbury Hall (L. C. Goodwin, manager): I. W. Baird's Minstrel, in the course of their pilgrimage to various towns in this State, at last struck here on the 3d, and a fair-sized audience gathered to see their fun (?) Following the first-part, which was conventional and rather stilted, came an olio of mediocre quality, and the evening concluded with a very absurd farce of Billy McAllister's concoction. Everybody was bored through-out the evening.

Item: The New Opera House that Lillie Evans was reported as having opened in Cedar Rapids was at Cedar Falls instead. We do not doubt that Cedar Rapids would like the reputation, but under no circumstances should things which are Cesar's. —Mr. Baird informed me that his co. was just running on telegraphic orders, and was doing a sort of hop-skip-and-jump route. The co. Sundayed in our city.

COUNCIL BLUFFS.

Dohany Opera House (John Dohany, proprietor): Lillie Clay's co. of ladies, appeared Dec. 29, to a large audience of masculine and feminine minstrel came 1st and gave two entertainments to slim business.

KANSAS.

LEAVENWORTH.

Grand Opera House (Ed. A. Church, manager): Lillie Evans, Dec. 29, to fair business. The co. was good. Fair houses greeted this clever little star, who has made a marked improvement since she appeared here last season. Her pathos is good, her humor is good, and her comedy is good, and consequently she makes a lasting impression. Her support is good. J. H. Hazelton as Ray, the half-wit, in Dew Drop, gave a very clever rendition of the character. The proper climax was given by William Friend as Potemkin, who was a very good actor, and composed chiefly of our representative business men.

Professional Dots: Corydon F. Craig, manager of the Gillis Opera House, Kansas City, Mo., dropped in upon us 1st, and attended to the opera de Camera with the Minstrel man, returning to the city of the West on New Year's Day. —C. A. Reynolds, late manager of the opera house (new) at St. Louis, Mo., is permanently located here, and is associated with Mr. Church in his many amusement enterprises. —Manager Lillie Evans, was the guest of his brother, Judge Callahan, while in the city.

EMPORIA.

Whitley Opera House (H. C. Whitley, manager): Dec. 31, Edward Clayton, in the role of the Creole in a first-class manner. Owing to the cold weather but a small audience attended. Glave Slave, 8th.

NEWTON.

Masonic Music Hall (C. A. Swenson, manager): Clayburgh's Creole co. in Article 47, Helen Blythe in the leading role, scored a great success. Helen Blythe's acting is marked by clear conception and distinctness which holds an audience spellbound. In the mad and death scenes she did not rant, and yet reached the proper climax with force. William Friend as Potemkin deserves special mention. He is a comedian who supports up to the standard.

WICHITA.

Turner's Opera House (W. O. Kroenert, manager): Notwithstanding the severe cold weather, the largest audience of the season assembled Dec. 30 to see the Creole as produced by the Clayburgh co. Helen Blythe's acting was much admired, especially in the mad and death scenes, and she was heartily applauded. Madixia, J. F. Brein and William Travers were also very clever.

FORT SCOTT.

Opera House (W. F. Patterson, manager): The farewell entertainment given by Lillian Brown's abilities for the benefit of the co. Dec. 27, was only fairly patronized on account of miserable weather. Nevertheless, the co. did very well. The selections from comic opera, sung by Miss Brown, were excellent. Wheelan and Edwards received encores. The Roman Rye to good business on a bad night 30th. The co. is first-class and gave excellent satisfaction. Banker's Daughter, 10th; Lillie Evans, 24th.

Item: Lillian Brown, who has been in the city for some time on account of the poor health of Miss Brown, are still here. Miss Brown is under a physician's care. They will spend the Winter in New Orleans.

CRAWFORD.

Crawford's Opera House (L. M. Crawford, manager): Dec. 27 and 28 the Two Johns Comedy co. gave a very amusing entertainment to good business. Helen Blythe as Cora the Creole in Article 47, 1st and matinee. The fair star too well furthered the cause of the Creole. The support was excellent. The rendition was perfect even to the minutest details, and held the audience spellbound to the end.

Grand Opera House (Wood and Updegraff, managers): Lillie Clay's Adamless Eden co. to a very good house 1st. The show was a novelty and seemed to please the boys hugely judging by the frequent laughter and unattended applause.

ABILENE.

Opera House (H. Bonebrake, manager): Helen Blythe's magnificent personation of Cora the Creole, was given Dec. 26 to a large and fashionable audience. Many of the spectators did not know that seldom is the opportunity afforded to see a first-class actress in a performance of so rare merit. Miss Blythe is a great emotional actress, and should have met with more enthusiasm. Of the co., Mr. Friend and Mr. Brein deserve special mention. Lillie Evans, 15th; Fay Templeton, 24th.

Items: Mr. Clayburgh promised to bring Strangers of Paris co. here next season. Manager Bonebrake advertises his attractions very liberally. —Your correspondent is under obligations to Mr. Friend of Crawford, whom he found to be a very gentlemanly young man.

KENTUCKY.

LOUISVILLE.

Macaulay's (John T. Macaulay, proprietor): Storm-Beaten closed a week of good business, 3d. The piece abounds in strong situations, and was well supported by a careful and efficient co. Wilbur Opera co., 8th, 9th and 10th; Boston Ideal Opera co., 12th, week.

Masonic Temple (W. H. Meffert, manager): A tide of adverse circumstances caused this popular place to remain closed the whole of the week in the Seven Ravens failing in their flight, the management effected an engagement with Dore Davidson in Lost, but the eleven hours revealed a disappointment. Lost was of the things that were. Frances Bishop, 8th, 9th and 10th.

The New Grand Theatre (J. P. Whallen, proprietor): The Galley Slave was presented week of the 29th, to only fair business. The performance was of the personal supervision of Bartley Campbell, and were all that could be desired. The co. is competent and well balanced. Hoop of Gold, 8th, week; 10th, week. Harris' Opera House (J. Harris, proprietor): Joseph H. Keane changed the bill and presented Mrs. Partington during his second week of engagement, and it proved to be the most potent attraction this place has had. His success has secured him a return engagement for April. The Hege Comedy co. in Peck's Bad Boy, and the Zaum illusion are the attractions for the next two weeks.

Items: The best indication of hard times is the large amount of advertising that is being done by the traveling co.—General Dan. Macaulay has taken a live from the Bunch of Keys and, in partnership with M. J. Maganigal, will purchase and operate the American House at Columbus, O. He is having a diamond shirt-stud cast at Pittsburg to deliver the first of April. —Bartley Campbell was formerly a Louisville journalist, and during his visit here last week advised himself of the opportunity to renew some old acquaintances.

MAINE.

BANGOR.

Opera House (Frank A. Owen, manager): Florence Marryat after "Love Letters" to a small audience, Dec. 29. Her entertainment is unique, and the few people who attend are well pleased. Briefly: Lillian Dakin of this city joined the Boston Museum co., Dec. 31.—Alice Vernon who was compelled

by illness to leave the Boston Theatre co. is at home. She has several offers under consideration for the rest of the season.—Vindicated, a new play by C. E. Williams, is soon to be given its initial performance here.

PORTLAND.

Theatre (Frank Curtis, manager): House filled Dec. 26 and everyone was delighted with the fine performance of "The Gov'nor" by the Boston Museum co. George Wilbur, who has been in the city for some time, is the deaf-bell-builder, and Sol Smith Russell's quaint conception of Butter Scotch, senior, were the fine parts of the piece, and Charles Barron was also quite acceptable as Freddie. The rest of the characters were well done, but the scenic effects were slow.

City Hall (Ira C. Stockbridge, manager): Kate Field lectured on "The Morkon Monster," 1st, to a large but not thoroughly appreciative audience judging from the numerous exits.

People's (Charles Lancel, manager): The managers put up an "Amateur Night," 2d, and among the list of talent the club-swinging of Hugh Sweeney was the most notable item. The rest of the characters were well done, and a good list of talent has been provided.

Pointers: An advance agent for a theatrical comb. induced one of our popular hotel clerks to cash a check for him, and then the clerk thought that the check was no doubt, allowed the little thing to slip his mind. If he sees this will he please come forward and do the square thing?

MASSACHUSETTS.

FALL RIVER.

Academy of Music (Thomas R. Burrell, manager): Dominick Murray Dec. 31 in Escaped from Sing Sing to good business, particularly in the upper stories. Moore and Holmes' Specialty and Burlesque co. 2d and 3d to medium houses. The co. is excellent and furnishes an entertainment that would win approval from any audience. The Craggs' comedy of the week was a success, and as near perfection as it is possible to be. —Boston Museum co. 8th; Uncle Tom's Cabin 9th and 10th.

Items: It was with sadness that I read in the papers of last week of the tragic death of Mr. and Mrs. Russell S. Glover at St. Louis. Mr. Glover was an old friend of the writer.—Hooper's Pilgrim Orchestra arrived home 2d, Denman Thompson having closed his season at New Haven the day before. It is uncertain whether they will go with the co. when the season is resumed in March. In the meantime they will play at the Academy.—J. M. Johnson, of this city, is playing an engagement with Carcross Minstrels at Philadelphia. The Arden's Eden, 31st, to a large audience, composed of the writer's friends. —Maddie Rose and Ada Blanche are advertised with the Moore co. but do not appear, having returned to England.

LYNN.

Music Hall (James F. Rock, manager): Blanche Stone, Barton and the Boston Symphony Orchestra appeared at the ninth entertainment in the Star Course, Dec. 31, to a large and delighted audience. Boston Museum co. in The Gov'nor 3d to a well-filled house.

Items: The Craggs' comedy of the week was a success, and as near perfection as it is possible to be. —Boston Museum co. 8th; Uncle Tom's Cabin 9th and 10th. —It was with sadness that I read in the papers of last week of the tragic death of Mr. and Mrs. Russell S. Glover at St. Louis. Mr. Glover was an old friend of the writer.—Hooper's Pilgrim Orchestra arrived home 2d, Denman Thompson having closed his season at New Haven the day before. It is uncertain whether they will go with the co. when the season is resumed in March. In the meantime they will play at the Academy.—J. M. Johnson, of this city, is playing an engagement with Carcross Minstrels at Philadelphia. The Arden's Eden, 31st, to a large audience, composed of the writer's friends. —Maddie Rose and Ada Blanche are advertised with the Moore co. but do not appear, having returned to England.

LOWELL.

Music Hall (Walter S. Simons, manager): R. L. Downing in Sally Dore, 1st, to a large audience. The piece did not take very well, although the co. is deserving of praise. —Huntington Hall (John F. Cogrove, manager): The Arden's Eden, 31st, to a large audience, composed of the writer's friends. —Maddie Rose and Ada Blanche are advertised with the Moore co. but do not appear, having returned to England.

CHELSEA.

Academy of Music (James B. Field, manager): Dec. 30, Dominick Murray, in Escaped from Sing Sing, to good business. The co. is excellent and furnishes an entertainment that would win approval from any audience. The Craggs' comedy of the week was a success, and as near perfection as it is possible to be. —Boston Museum co. 8th; Uncle Tom's Cabin 9th and 10th.

PITTSFIELD.

Academy of Music (C. Quackenbush, manager): Hi Henry's Minstrel gave a good performance to a fair business, 3d. Peck's Bad Boy, 12th.

HOLYOKE.

Opera House (Chase Brothers, managers): The Bijou Opera co. with Orpheus and Eurydice, delighting a limited audience with the charming music, tableaux, costumes and scenery. Louis De Lange made a decided hit as Jupiter and also hit a local house. Professor William Friend's trained St. Bernard dogs to fair business, 2d, two performances. Boston Museum co., with Sol Smith Russell, in Our Boys, 9th, John Murray week of 12th. Dion Boucicault in the Colleen Bawn, 2nd.

NEWBURYPORT.

City Hall (George H. Stevens, agent): Her Atone-ment, Dec. 31, under the management of the G. A. R. to large business. The co. is a strong one, and the scenic effects were very fine. —Items: Manager Chapman of the Her Atone-ment co. is very unfortunate in his choice of a manager. His business as very good.—Co. A. Cushing-Groves, took part in the military scenes of the play. Manager Chapman complimented them by saying they were the finest set of men he had ever seen. The co. is a strong one, and the scenic effects were very fine. —Items: Manager Chapman of the Her Atone-ment co. is very unfortunate in his choice of a manager. His business as very good.—Co. A. Cushing-Groves, took part in the military scenes of the play. Manager Chapman complimented them by saying they were the finest set of men he had ever seen. The co. is a strong one, and the scenic effects were very fine.

HAVERHILL.

Academy of Music (J. F. West, manager): Dec. 29, Dominick Murray in Escaped from Sing Sing, gave the best of satisfaction to a fair house. Boston Museum co., 24th, for the second time this season; big house.

MUSIC HALL.

Music Hall (W. D. Bradstreet, manager): Boston Museum co. and Sol Smith Russell played the Gov'nor to a large and well pleased audience 2d.

WORCESTER.

Theatre (Charles Wilkinson, manager): Her Atone-ment was given 2d and 3d, and drew a very good business—as business goes. The Wilkinsons in Uncle Tom's Cabin will occupy the house for one week, opening 5th, and will then go over the New England circuit. Lillian Brown's new season at New York will be a Prince's Ida will be given under direction of Walter Kennedy, 20th and 21st. The Grand Army will produce Our Regiment week of 26th.

MICHIGAN.

DETROIT.

Whitney's Grand Opera House (C. E. Blanchett, manager): The Irish Minstrel was presented by W. J. Scanlan, Dec. 28 to 1st, to excellent business. The remainder of the week was filled by Henry Irving in the Merchant of Venice. His receipts at each performance were immense. Michel Strogoff, 8th, 9th, 10th.

Detroit Opera House (Charles A. Shaw, manager): Mr. Rooney's New York Star co. 2d and 3d, did a good business and gave great satisfaction. Draper's Double Uncle Tom's Cabin, 5th, week; Nobody's Claim, 12th; Fish's Great American, 19th.

GRAND RAPIDS.

Powers' Opera House (H. Powers, manager): Roland Reed as Dick Synthe, in Cheek, Dec. 19, pleased not very large audience. His support is very good, and special mention being due to Alice Hastings and Blanche Vaughan, the latter making quite a hit in her duets with Reed. Jumbo Davis, with his excellent play and co. and splendid band, drew over \$1,000 (thousand figures) Christmas afternoon and evening. He did the largest business of the season, standing room being at premium at the evening performance.

Xmas: After the entertainment at Powers' on Christmas night Jumbo invited his co. to the dining-room of Sweet's Hotel where a large Christmas tree had been placed, and the co. gave a very good performance. Many presents were exchanged, some of them being quite valuable. Jumbo presented his wife with a \$300 gold watch and a

New York draft for \$1,000, besides giving to each member of the co. a purse of money. A very enjoyable time.

JACKSON.

Hibbard Opera House (C. J. Whitney, manager): Minnie Madden has caused a revelation in the town-belle line. Lotta has driven up well, and Maggie Mitchell has pleased us, but in Miss Madden a new dawn has appeared. Her modest demeanor was a relief from the boisterous style of the first-named and the wailing force of the last. Her Caprice was her best criticism and a recall after every act (including the last); and Jackson is noted for its "ice-cream" audiences. The close of the third act caused three encores. In fact, the house (which was but fair in numbers) was completely captivated. T. P. W. Minstrels to big house Dec. 30, as usual. Mr. Primrose was conspicuous by his absence. Janis in Camille, 2d, to big house, good support, and everybody well satisfied. Mrs. Janis's rendition of the role is so original that it is a relief from the stereotyped version. The third act was especially fine. It is evident that Armand is not Frank Loser's best role. Items: Kate Claxton, 8th; Joseph Murphy, 12th; Janaschek, 14th.

FLINT.

Music Hall (Thayer and Page, managers): Mugs' Landing, with Frances Bishop in the title role, gave good business, 2d and 3d, to a good house, Dec. 29. Mr. Rooney's co., 12th; William Slave, 19th.

KALAMAZOO.

Academy of Music (Benjamin A. Bush, manager): Mugs' Landing, 1st, played to a crowded house. Frances Bishop as Little Mugs was encoored time and again. She deserves special mention.

EAST SAGINAW.

Academy of Music (Clay and Buckley, managers): La Charbonniere billed Dec. 29 cancelled date, the co. having disbanded 27th. Minnie Madden, in Caprice, 1st, to a large house. She was encoored in East Saginaw. Many hundreds were turned away.

BATTLE CREEK.

Hamblin's Opera House (W. H. Eldred, manager): Jumbo Davis, 2d, to large house. He has a very fine voice, Minnie Madden, as Mercy Baxter, in Caprice, to a fair house. She was encoored for the first, second and fourth acts.

MINNESOTA.

ST. PAUL.

Grand Opera House (L. N. Scott, manager): Frank Mayo in Nordeck and Davy Crockett week of Dec. 29, eight performances. The plot of Nordeck is very interesting, and the co. is very good. Mr. Mayo and his excellent co. in good style. Mr. Mayo as Waldemar Nordeck gives a fine, manly impersonation. Rachel McAuley, who some years ago met with great success in St. Paul, is now in the role of the Countess. Henrietta Vadera's impersonation of the Princess was admirably done. H. Thompson worked up the part of Prince Leo in good style. Sallie Williams is a bright and clever little soprano, and plays her part well. Owing to the extreme cold weather the attendance was not as large as the really good performance merited. Rag Baby co., 8th, 9th, 10th.

Olympic Theatre (Edwin P. Hilton, manager): Week of 29th presented a good bill of variety specialties to a very fair business.

Davidson Exposition Building: The St. Paul Choral Society, assisted by Myron W. Whitney and Mathilde Phillips, presented the oratorio, "The Messiah," to a large audience and drew a large and delightful audience. Katherine Kountz, soprano, and J. H. Donahue, tenor, did fine work. The chorus was strong and effective. Signor Sanzoni, the conductor, deserves great credit for the success of the performance.

MINNEAPOLIS.

Grand Opera House (J. F. Conklin, manager): Opening Dec. 29, the Boston Ideals have given us a week of opera in which the repertoire contained Martha, Fanchonette, for the first time here, Maud Muller, Bohemian Girl, Giorio-Giorio, Mascotte and Pinafore. Every performance was a delightful treat, and fortunately all the cast were in excellent voice and spirits, in spite of a morning's blizzard that brought down or more. Fanchonette drew the largest house, every seat being taken; but the entire week's business has been very large. Rag Baby, 13th and 14th; Janaschek, 15th; Fanchonette, 16th, 17th, 18th, 19th, 20th, 21st, 22nd, 23rd, 24th, 25th, 26th, 27th, 28th, 29th, 30th, 31st.

MISSISSIPPI.

VICKSBURG.

Opera House (Plaza and Botta, managers): The charming Mattie Vickers played a two nights' engagement to a large audience. She made a decided hit as Jack in Jacques.

MISSOURI.

ST. JOSEPH.

season he was prepared to meet with his business at, first but he had no salary to draw for five weeks, nearly all his company being in his debt. They have agreed to stand him, and no doubt he will pull up his losses.

The Usher.



Mend him who can! The ladies call him, sweet.
—LOVE'S LABOR'S LOST.

The good wishes of many friends will follow Henry Guy Carleton on his wedding journey. This young man's rise as a journalist, *litterateur* and novelist has been no more rapid than his merits warrant. In the last field he is destined, I believe, to win renown. Victor Durand is a good play of its kind, but it does not exemplify the work of which the author is capable. He found no market for his loftier dramas, and so to get into the swim he dropped down from the clouds to prepare a piece which a manager would seize as being on a level with the public demand. It was a clear case of stooping to conquer; but as the desired end has been obtained, Mr. Carleton may reflect that the means were justifiable.

By the way, the only other American beside the author prominently connected with this production is Lewis Morrison. A native at Wallack's is something akin to a Yankee officer on a British ship. But Morrison likes the berth—and the berth apparently likes him. He is fond of Carleton—possibly because that gentleman, being an admirer of the dusky Morrison and wishing to secure him for Victor Durand, arranged to pay out of his weekly royalties \$50 to the representative of the Baron de Mersac over and above the salary received from Wallack. When our enthusiastic new dramatist has had two or three more plays produced it isn't likely that he will be animated by generous impulses of this unusual description.

Captain Thompson, whose services our managers have been too slow to avail themselves of hitherto, is busy at work designing the dresses for Ixion, to be done soon at the Comedy. The versatile artist has just signed a contract with Rubson and Crane to do designs for their Comedy of Errors revival next season. It is to be a big show; as Thompson puts it, "a resuscitation, in fact, of Ephesus in the Second century." Henry Irving wrote Brooks and Dickson on the subject the other day as follows: "I hear you are availing yourselves of the services of my friend, Alfred Thompson, in the production of The Comedy of Errors. May I say you could not find a better man? His knowledge, his taste and his experience in the mounting of plays renders fortunate the possessor of his assistance."

Vernona Jarbeau was reported to have engaged with Percy for the Ixion production. The lady informed me yesterday that the statement is false. It is true she was offered a large salary to play the title-role, but for a number of reasons she felt obliged to decline. Miss Jarbeau is on the warpath, after the Kiralfys. She says they clearly violated their contract in casting her for other parts than that she was engaged for in Sieba, and she means to sue for the whole season's salary. "I haven't entirely recovered from my illness," explained Vernona, "and I don't intend to stay mucking about in this beastly climate until the flowers come. In a couple of weeks I expect to start off for a Southern clime for the benefit of my health."

A fire at Fanny Davenport's country-seat, near Canton, Pa., the other day, came near doing serious damage. The fair owner had recently made extensive alterations and additions to the building, and it was these that were most damaged. Miss Davenport could get no satisfactory particulars from Canton for a day or two, and she was made anxious in consequence, fearing that her library of rare and valuable books and her collection of fine portraits of great actors were injured or destroyed. Finally the pleasant news came that these treasures were safe.

Frank Gardner, Janish's manager, is greatly exercised over some alleged interviews wherein he and his star are made to blacken the personal character of that estimable woman, Madame Modjeska. "They are false," Gardner writes me from Chicago. "Complete and authentic denials will be published in all the papers here to-morrow and circulated through the Associated and United Presses. I traveled all night to stop these unwarrantable and contemptible accusations and I have succeeded. Before long I think I shall be able to name the gentlemanly manager who instigated the slanderous statements."

Mr. Mallory brands as frauds a company

that played Hazel Kirke in Washington, Kas., recently. The pirates call themselves "Crory's Boston Theatre Company," and Loretto Wells figures on the bills as stellar attraction. They play several other copyrighted pieces. THE MIRROR's wideawake Baltimore correspondent also sends me the names of some more Hazel Kirke despoilers for exposure. While travelling through the small towns of Emmetsburg and Westminster, in Maryland, last week, he ran across them. They were placarded as the "Bijou Theatre Company, under the management of W. C. Hayes," and they audaciously announced that they represented the piece by the authority of the Madison Square management. Reputable out-of-town managers will put these troupes on their black-lists and bear their bad character in mind if applied to for dates.

Joseph Brooks' Story.

At the request of Joseph Brooks, a MIRROR reporter called upon him yesterday and obtained his history of the firm of Brooks and Dickson, and the cause of their failure. Prefacing his story with a condemnation of all other stories, he said:

"James Dickson and myself have been together for five years. Last season proved a hard blow to our prosperity. It began with the burning down of the Standard Theatre, and was followed up by a series of losses in other ventures. Therefore, we opened the present season rather embarrassed for ready money. We looked our position in the face, and debated as to what we should do. James R. Randall, an attorney practicing in Detroit, had been anxious for several years to join us as a partner, and while I was in Europe during the Summer, he agreed with Mr. Dickson to enter the firm. On the day of my arrival Dickson was to leave for San Francisco with the In the Ranks company. An agreement was drawn up there and then by Randall, and after a little consultation the three of us signed it.

"Our arrangement was that Randall should become a partner in the firm to the extent of one-third interest and pay \$10,000 in cash. In addition to this he was to give his note for \$5,000 more. The latter was to fall due at the end of the first year if the concern made \$45,000. If it did not reach that sum, he was to pay in proportion, graded between thirty and forty-five thousand dollars. Under \$30,000 he paid nothing. In drawing up the deed he used the word *contribute* in reference to his capital of \$10,000. At the time it did not strike me as making any difference, as it was thoroughly understood, verbally, that he *bought* a one-third interest. We had no time then to consult attorneys. Some two or three weeks afterward, our bookkeeper, Mr. Roberts, in opening the books for the new firm, called my attention to the word *contribute* in the articles of partnership. This was the first time I placed a different construction other than that Mr. Randall had purchased an interest. I called Randall's attention to it on his return home, and he then said it was his agreement with Dickson; but when Dickson came back from San Francisco he denied this statement and had quite a scene with Randall. Then I saw he had taken advantage of us and used the word *contribute* for the purpose of misleading us, not thinking it would come to our notice. We were run very close for money; but as soon as Randall entered on his duties he began drawing larger sums than either myself or Dickson. We protested, but he kept.

"We were on the road spending our own money for the interest of the firm, while he did nothing. After several warm discussions I tried to arrive at some arrangement, but nothing short of dissolution would stop it. I gave him notice that the firm could not continue beyond Jan. 1, and asked to retire, or have a trustee appointed for the benefit of our creditors. Dickson agreed, but Randall refused, still drawing out large sums. I then applied, through Judge Dittenhofer, for a receiver to wind up our affairs. The day after the first hearing, Randall offered to retire, and transferred all his interest to us to enable us to make an assignment of all our effects for the benefit of our creditors. This step might have been averted if the trouble had not occurred between Randall and Dickson. The affair got into the newspapers, and many of our creditors, who were satisfied to wait and had confidence in us, pounced down at once, and attachments were threatened all over the country. We therefore decided to hand everything over to J. W. Nunnemacher. He will continue to direct all our travelling companies and carry out contracts, as far as possible, until everything is wound up. We hope and expect that a good round sum will be realized before the end of the season. The Ristori tour is included in this arrangement.

"Our liabilities aggregate about \$40,000, and we know that our assets, if all goes well, will cover that amount.

Augustin Daly's Sad Loss.

Great sympathy is expressed for Manager Daly in his double bereavement. His younger son, Francis A. Daly, aged twelve, was stricken with diphtheria on Sunday, and died on Monday morning. The elder boy, Leonard Joseph, aged sixteen, who was very much attached to his brother, insisted on seeing the patient, and was permitted to enter the sick room, where he caught the disease. But twelve hours elapsed between the deaths. Both will be buried in Calvary Cemetery.

Mr. Daly and his family are in deep grief. The sons had recently passed examinations at St. Louis Catholic College with honor.

Mr. Kidder's Plays.

It will be necessary for Lotta to make several changes in her company before producing Dorothy Dent, the new play written for her by E. E. Kidder. The play is pronounced to be rather strong dramatically. That Lotta esteems it is evidenced by her paying the author \$3,000 for it. In addition to this sale, Mr. Kidder says the purchase of Three of a Kind was very satisfactory in every way, both to himself and the Salisbury Troubadours. He has contracted with Nat Goodwin for a farcical comedy, of which the second act is just finished. The melodrama which he began before leaving for Europe is nearly ready, but he will hold it back until the times mend, and then produce it under his own management.

Mr. Kidder proposes to spend next Winter in Italy—for the benefit of his poetic imagination. He has no voice to cultivate.

Helen Sedgwick's Tour.

Manager E. F. Benton, of the Silver Spur company, has closed his season for a few weeks, not caring to fight the bad business to which even some of the best attractions are succumbing. His star, little Helen Sedgwick, was met by a MIRROR reporter yesterday, and she spoke of the closing in a very cheery way.

"Our business," said she, "was very good indeed, considering the depression, and we made money; but we are looking to the future, and when Mr. Benton consulted with W. A. McConnell, of Chicago, he gave it as his opinion that things would not mend for some little time. So I at once agreed to suspend for a period. But I am going out again with the Silver Spur and under Mr. Benton's management. I have already secured the public verdict, as you will see by these notices."

Here the little star opened a satchel full of press criticisms.

"Every paper," she continued, "and all the correspondents gave me great praise for my acting, singing, dancing and specialties, comparing me to advantage with many of the best sopranos. I am quite satisfied, as is also Mr. Benton, that when our season is resumed we shall make a still bigger hit. Don't you think I was wise?"

Not the Fault of the Fund.

A few weeks ago the Actors' Fund was called upon to pay the funeral expenses of Miss Anna Guenther, of Frank Sanger's company. Fifty dollars was sent the lady's sister in Boston, and Mr. Sanger gave a hundred dollars. On Tuesday Secretary Baker was rather surprised to receive a letter from a Boston lawyer as follows:

DEAR SIR:—Miss Guenther has seen me with regard to her claim upon the Actors' Fund, on account of her deceased sister. She says you sent her fifty dollars and refused to send her more. I understand that your constitution and laws entitle her to board, nursing, etc., during sickness, and to physicians' bills and funeral expenses. * * * Please reply at your earliest convenience, informing me what you will do in the matter.

Mr. Baker replied to the letter, explaining that the Fund is not a mutual benefit society, and that as no notice of the lady's illness had been received, no more aid could be given. Had such notice been given the Boston physician to the Fund would have attended the lady free of charge, and the nursing, funeral and other expenses would have been paid.

A Player Criticises Himself.

"Many months ago," said Denman Thompson yesterday to a MIRROR reporter, "I resolved to rest myself during the Christmas holidays and the month of January, as I anticipated my usual attack of rheumatism at this time. I am happily disappointed as to the rheumatism; but I would rather be working. I reopen at Buffalo on Jan. 26, and will play until Summer. I divide my vacation between the city and my home in New Hampshire."

"You are not losing much by your suspension, Mr. Thompson?"

"No; I admit things are as low as they could be theatrically. One night last season, in Omaha, I played to \$999. Recently I visited the same city, and in two performances only played to \$756. I see that reduction of salaries is becoming general, so I have considered it only just, in view of the bad times, to make a reduction of ten per cent. in my company."

"How about your new play, Rich and Poor? Will it form your chief attraction for the future?"

"It is a very good all-round play, and I think Mr. Ellis' work very clever; but I will never play it again."

"Why?"

"Well, to be frank, I am very bad in the part of Charles Nolan. Once I used to pride myself upon my performance of Myles-na-Copaleen, and my friends flattered me, but I must admit that I am no good now in Irish parts; so I will stand by old Josh Whitcomb."

"Did you find the Down-East character falling away from public favor?"

"No; I make money by every engagement, but my friends have been drumming it into me all along that I needed a new play, and so, to be fashionable, I got one."

Matt Morgan says: "Mertie Clase, of the Zozo company, is a perfectly formed woman, if there is such a thing as perfection in the form of woman. Every artist in Cincinnati agrees with me in this opinion."

TELEGRAPHIC NEWS.

Smoky City Prices Reduced.

[BY TELEGRAPH TO THE MIRROR.]

PITTSBURGH, Jan. 7.—Edouin and Sanger's Bunch of Keys opened fairly at the Opera House on Monday evening, as also did The Romany Rye at Library Hall. The Academy was crowded at the opening performance of Silbon and Elliott's Burlesque company. The Museum opened fairly.

Manager Ellsler announces that he will reduce prices of admission to the Opera House to the same figures as those offered by Manager Parke at Library Hall.

Joseph Chenet, business manager of the Michael Strogoff company, is in town arranging for the production of the play at Library Hall next week.

The Indian Princess, Pocahontas, who was on exhibition in the Sixth Street Museum last week, was married on Sunday evening to James McKeown, a local confectioner.

W. J. Fielding, ahead of the Hanlons' Fantasma company, which appears at the Opera House next week, is in the city.

A Broken Contract.

[BY TELEGRAPH TO THE MIRROR.]

BUFFALO, Jan. 7.—Thatcher, Primrose and West's Minstrels are repeating their previous successes. Monday and Tuesday nights every seat at the Academy of Music was filled.

Davene's Allied Attractions at the Adelphi were equally fortunate in finding all available space filled Monday evening. At the Court Street Theatre, where Only a Woman's Heart is the bill, there was a very light house at the opening. Newton Beers made a great hit as Roger, the Tramp, and was frequently recalled by an audience that was worked up to an enthusiastic pitch. Thatcher, Primrose and West and J. M. Hill are at variance over a broken contract, which is likely to result in a suit.

Miscellaneous.

[BY TELEGRAPH TO THE MIRROR.]

INDIANAPOLIS, Jan. 7.—Thompson's Opera company, in The Beggar Student, opened Monday night to an excellent house. George Pyke, brother of C. M. Pyke, takes the part of Fanitzka, made vacant by the death of Russell Glover. English's closed.

PROVIDENCE, Jan. 7.—An Adamless Eden opened at the Providence on Monday night, before a large audience. The Eden has improved very much since its last visit. Fannie Carey joined the company here, appearing as Lady Mantrap.

CHICAGO, Jan. 7.—Irving opened in The Merchant of Venice at the Haverly to a full house. There was great enthusiasm. Janish opened at Hooley's in Camille, and was favorably received. At the Grand the second week of May Blossom opened to a small house. The Seven Ravens, at McVicker's, big.

CINCINNATI, Jan. 7.—Had an immense House Sunday night, with Gill and Arthur in Two Bad Men. Extremely funny play. House Monday night big, despite a heavy rain. Press endorse the skit as the best of its kind.

R. E. J. MILES.

AKRON, O., Jan. 6.—Flora Moore drew the largest house Akron has had this season. New music. Great success.

DUDLEY MCADOW.

Professional Doings.

—The Gilday-Beane Collars and Cuffs company have come in.

—Arthur Dacre and Amy Roselle were recently married abroad.

—Rhea opened in her new play, Arcadia, in Boston on Monday night.

—Charles F. Cooper, of the circus firm of Cooker, Jackson & Co., is dead.

—It is said that W. J. Florence will close his season about the middle of the month.

—A report is current that Nate Salesbury wants to start a high-class variety theatre in this city.

—Emilie Edwards has obtained judgment against the Daly-Vacation management for breach of contract.

—Kate Castleton plays in Winnipeg next week—which indicates that she will be in the East long before the trees bud.

—Mary Breyer has been engaged by George C. Miln for his company. The Denver engagement of this company was very flattering.

—Charles Bernard has sold his rights in his patented stage revolving-house to W. A. Mestayer for \$500.

—Charley Reed is now the pet minstrel of San Francisco. Billy Emerson is gradually losing his grip.

—Charles Burke says that the comedy It's a Cold Day is playing to crowded houses in Williamsburg.

—A Tillotson Lynwood company (which one?) went to pieces at Elmira, N. Y., on Wednesday night.

—J. K. Emmet has purchased Walter Standish's play called Prince Fritz. Of course, 'tis only another Fritz.

—A professional matinee was given at Niblo's yesterday by the Lady Clare company, and was well attended.

—Barton Hill is still in the West Indies. Alice Mansfield, of his company, has returned to the city, and Mrs. E. M. Post is about to do so.

—Henry W. Johnson, formerly manager of McKee Rankin, is business manager for Mestayer's We, Us & Co. for the remainder of the season.

—A. M. Palmer has bought a new play, called Sealed Instructions, from Mrs. J. Campbell ver Planché. He praises it very highly. Mrs. Ver Planché is co-author with F. B. Devenux of The Puritan Maid and other plays.

—In speaking of Zozo the Philadelphia Ledger says: "It has played to standing-room out at every performance. The National is a popular theatre and Zozo has made a great popular hit."

—The Two Johns Comedy company, in spite of hard times, is doing a good business in the West. It will not come East this Spring.

—The telegraphers of New York City gave their first entertainment and reception at the Irvington Avenue Opera House on Monday evening, Jan. 19.

—John A. McCaul has rented Walden Theatre from May 1, next. The lease is for one month to month. The rent, it is stated, will be \$1,500 a week.

—Master Walker Whiteside, the boy tragedian, will soon tempt fate again. He has found another "backer," and will start out on a tour of the West.

—Mrs. Owen Marlowe's eldest daughter, Jessie, was recently married in the Church of the Redeemer to William L. Voight, a merchant of this city.

—Laura Honey, daughter of the famous comedian, George Honey, is dead. She had written and adapted several plays in her lifetime. She died in Oakland, Cal.

—Lizzie Evans played to large Christmas and New Year's houses in Kansas City and St. Joseph. Her New Year's matinee in the latter city was crowded to the doors.

—Last week Marie Heath joined the Kimball Opera company. She opened at Olivette on Friday last, and is playing Little Buttercup this week. She receives nightly calls.

—Messrs. Mullaly and Housler are lucky "Frisco" orchestra leaders. The former has been presented with an elegant intaglio watch-chain, and the latter with a gold-headed cane. Gifts from their orchestras.

—Henry T. Chanfrau will start on another Kit tour shortly. He will be under new management. The dates made by his father, the late Frank S. Chanfrau, have all been cancelled, and an entirely new route is being laid out.

—Warren Ashley was offered an increased salary to leave Zoro and join an opera company to sing leading tenor roles, but Manager Gardiner offered him the same terms, and he will remain with him for the remainder of the season.

—David Bidwell has purchased from the Madison Square Theatre the right to present five of its plays during the New Orleans Exposition. Mr. Bidwell will use the Madison Square actors in the casts. The season is for six weeks.

—Louise Forster opened her season in Cosackie, N. Y., last night. Her repertoire includes: Molly, Our Boys, East Lynne, Tichonoff-Leave-Man, Engaged, Caste and Lady Audley's Secret. Does Miss Forster know that Giles Shine owns Lady Audley's Secret?

—Jennie Kimball is delighted over the success of her new opera company, which is now in its third week in Washington. Crowded houses are the rule. Martha Danville, the prima donna, is reported to have been very successful in The Mascothe, Olivette and Phalaros.

—Manager McVicker, of Chicago, thinks he is getting too old to compete with the young managers of that city, and has thought of turning his house into a business block. A later report says that the veteran manager has changed his mind and will expend \$25,000 in improvements on his theatre property.

—Members of the Wife's Honor company are in Chicago, and recount the usual experience when engaging with irresponsible managers. The company disbanded in Kansas City a fortnight ago, and the members were only told to get home as best they could. Several weeks' salary is due. The attempt to make a "star" of Lawrence Marston, author of the play, and an amateur actor from Salt Springs, was woefully unsuccessful.

—It is said to be the ambition of George Thatcher, the minstrel, and his partners to permanently locate in New York City. Mr. Thatcher is the originator of a new departure in minstrelsy, and has a style so peculiarly his own that not one of a round score of imitators has thus far been able to achieve half his success. New York should support a minstrel hall, and the T. P. W.'s are in the best shape to make the venture.

—Ada Gray was seen by a MIRROR reporter on Friday. She said: "Since we opened the season with East Lynne, which is the only piece we play this season, business has been uniformly good. My husband, Mr. Watkins, will give all his time this season to his Orpheus and Eurydice company. I will manage myself, assisted by J. Clinton Hall, who will occasionally play leading support. I have also engaged A. Z. Chipman, who will alternate with Mr. Hall."

—Earl E. Dawn's new comedy, entitled The Private Tutor, has scored a brilliant success in a two weeks' production in Philadelphia. Colonel J. L. Burleigh, in the star role of Royce Forrest, gained the enthusiastic praise of the press and public. Lizzie Le Baron and Marion Russell, as Treasie and Flossie, were charming. Doré Davidson has been engaged, for a prominent part in the play. Charles Frew has a fine part as the Tutor. C. H. Smith assumes the business management of the company, which will take the road Jan. 15.

—Up to Tuesday evening the dispute between A. M. Palmer and Gillette in reference to The Private Secretary had been amicably settled, but a reporter learned last night, at the Madison Square Theatre, that another rupture had occurred, and matters are now as undecided as ever. Gillette informed one of his company that he was about to make a compromise, but that negotiations were knocked in the head on Tuesday.

—One of the most artistic calendars for the New Year is published by John Wiley and Sons. It is called "A Ruskin Time and Tide." It is a sensible departure from the usual style of calendar in that it contains some really valuable and well chosen selections, readable and printed in the daintiest style in artistic, neutral tints. The plates are beautiful reproductions of water-color drawings done by the best American artists. The book seems to be particularly popular with the profession.

—On Monday week, in Boston, after a rousing reception accorded to Nina Boucicault, her father, stepping to the front of the Boston Museum stage, hand in hand with the young actress, said: "Any father in this vast audience will understand my feelings at this moment. Thirty years ago, a young girl, now known to theatrical fame as Agnes Robertson, first solicited your praise upon these boards. The name of the Boston Museum will continue to live, and this young actress and your humble servant will be back with pride upon the present and on every mer occasion."

THE NEW YORK MIRROR.

PROVINCIAL.

[CONTINUED FROM FIRST PAGE.]

successful, Frank Girard, 16th; People's Theatre co. for three weeks, opening 16th.

POUGHKEEPSIE.

Collingwood Opera House (E. Sweet, manager): The lights appeared 1st (return visit) in Over the Garden Wall, to good business. Frank Girard's co. 12th in Cold Day.

AMSTERDAM.

Potter Opera House (Potter Brothers, managers): The People's Theatre co. played to good business all week. They give a good entertainment. Private Secretary, 10th.

AUBURN.

Academy of Music (E. J. Matson, manager): Anna Walker Dramatic co. 1st, 2d and 3d, drew good houses.

Opera House (A. Shriver, proprietor): Wellesley and Sterling's Dramatic comb. had fair houses throughout the week.

UTICA.

Utica Opera House (Theodore L. Yates, manager): Kate Claxton in Sea of Ice gave perfect satisfaction to the largest audience of the season Dec. 30, Mr. and Mrs. George S. Knight, in Over the Garden Wall, 12th, pleased a large audience with their mirth-provoking play and songs.

City Opera House (City Clerk, manager): Hill's People's Theatre co. closed a successful five weeks' engagement.

Music: The probabilities are that Prof. Kashi's Orchestra will not play for amusements in the Utica Opera House for the future. They certainly will not unless the very inadequate prices heretofore paid are increased.

OLEAN.

Opera House (Wagner and Rees, managers): Flora Moore's Bunch of Keys, Dec. 30, to the largest house of the season. W. C. Crobie was taken suddenly ill, and a notice of only two or three hours his place was supplied by Mr. Sawtelle, who, considering the very short time, succeeded very well in acting the part of Scaggs. Herne's Hearts of Oak, 1st, 2d and 3d, drew good houses.

McKee's People's Theatre, the entire week of 10th, to large houses nightly.

CANANDAIGUA.

McKee's People's Theatre, the entire week of 10th, to large houses nightly.

ALBION.

Village Opera House (C. D. Harris, manager): New York Dramatic co. 1st, 2d and 3d, drew good houses.

SARATOGA SPRINGS.

Town Hall: Hi Henry's Minstrels packed the house on New Year's night, and furnished abundant fun for all there. Othello Bowers and Tom English being worthy of special notice. Hi Henry's comedies called for well-merited applause, and the curtain fell before a house full of delighted auditors, whose sides ached with the continuous laughter they had indulged in.

COHUES.

Opera House (J. Callan, manager): R. L. Downing and the Jeffersons, Dec. 29, presented Tally-Ho to light business. The play is in the main good, but it needs some pruning. The star and co. make the most of their parts. Howarth's Hibernica, 1st, 2d and 3d, drew good houses. Bennett-Matlock comb. 12th, 13th, 14th and 15th, to good business. The repertoire will be Hamlet, Celebrated Case and Lady of Lyons. We think business will be better now, as the mills are nearly all started again.

HARLEM.

Mr. Morris Theatre (John W. Hamilton, manager): Murphy and Mack's Comedy co. this week to fine business. The entertainment is neat, some of the specialties being new and clever. The imitable Kruger, in his fantastic nightgown, Drama, will institute a program of education next week.

Harlem Flats Manager Phillips, of Murphy and Mack's co., reports—and I must say, with a wonderful degree of frankness and candor—that the business was very, very bad. The usually smiling countenance of the genial Fletcher at the box-office window was off-set on Monday last by an unbecoming frown. Your correspondent gave it up. Ed., with his face suffused with a blush that turned to pale the richness of his cardinal scarf, pointed to a very elaborate diamond cluster imbedded there. The scarf-pin was Manager Hamilton's New Year's gift.

BROOKLYN, E. D.

Norvich Theatre (Theall and Williams, managers): The talented actress, Margaret Mather, appeared Monday night as Juliana in The House of the Dead, and during the week will appear as Juliet, Lady Macbeth and the Countess. Miss Mather is well supported, and the audiences are large and appreciative. Hyde and Behnham's Minstrels, 12th.

Lee Avenue Academy of Music (Berger and Price, owners): The Wagner co. has had with a will, but success heretofore, was produced Monday night and will continue during the week. Agnes Booth, Charles C. Manbury and Charles Overton assume the leading roles. Business is excellent. Shadows of a Great City, 12th.

JAMESTOWN.

Allen's Opera House (A. E. Allen, manager): Lights o' London, Dec. 29, and 30, to good business. Silson and Elliot's Cupid co., 14th, 15th, 16th, Storm-Beaten, 21st.

WORTH.

Brown's Opera House (William Brown, proprietor): The Lyceum Theatre co. began a week's engagement Dec. 29. Prices were low, performances good and attendance large, considering the many diverting attractions.

NORTH CAROLINA.

WILMINGTON.

Opera House (E. J. Pennypacker, manager): Business has been very dull. Few attractions have visited us. Peck's Bad Boy played to fair business on Dec. 31 and New Year's matinee. The comb. makes lots of fun out of nonsense.

RALEIGH.

Tucker Hall (R. S. Tucker, manager): After a four weeks' lull in things theatrical, Peck's Bad Boy struck our town at a favorable time and brought out a good crowd. The performance was laughable. I hope the Bad Boy was in as good humor as the audience.

Items: Manager Tucker complains of no booking dates and never turning up. What a pity that this can't be remedied. When he intends to cancel, a manager ought certainly to write a reasonable time before. The Christmas Mink was a beauty. Many happy returns of same.

CHARLOTTE.

Charlotte Opera House (L. W. Sanders, manager): After being closed for nearly two months our Opera House was reopened by Atkinson's Peck's Bad Boy co. No. 1 to a crowded house.

OHIO.

COLUMBUS.

Comstock's Opera House (F. A. Comstock, manager): My Life, with Jansauhek as Mico and Circe Enore, was well cast and beautifully staged the first four nights of last week. The play did not seem to hit the popular taste, and with the exception of New Year's, when it was hardly possible to get standing room, business was rather light. Helen Rand, as Florence Dunbar, made a good impression. She made a good word, only six weeks ago, and is a protegee of the Madame's, so is likely to be heard from in the future. Aimee, supported by a first-class comedy co., had good houses 2d and 3d.

Manilla caught on. The support the audience in excellent humor. Of the co., Newton Chisnell, as Manager Coste; J. A. Barrows, as Tupper; W. A. Whitaker, as Leslie; Laura Wallace, as Mrs. Tupper, and Charles Weidman as Mary are all excellent to a good word. Howard Atherton Specialty co., 8th and 9th; Maggie Mitchell, 12th.

Grand Opera House (Miller and Okey, managers): Crowded every evening last week with Baylies and Kennedy's Bright Lights and T. J. Dowling and Sadie Hanson in Nobody's Claim as the attractions. Week of 5th, Gray-Stephens comb. in Saved from the Storm.

Items: Manager H. J. Sargent entertained the callers at Jansauhek's car in princely style—Charlie Weidman and Newton Chisnell of the Aimee party formerly played in stock companies under Sargent's management here, and were well received by old friends and made many new ones. The supply of Christmas Minstrels did not nearly come up to the demand. The number was highly complimented by everybody lucky enough to secure a copy.

SPRINGFIELD.

Black's Opera House (Samuel Waldmar, manager): Evans and Hoy's Meteors, in A Parlor Match, delighted a good house Dec. 30. Chas. Evans as the never-to-be-crushed boat agent, and Wm. Hoy as the Old Man, are certainly two very clever comedians. Jessie Yeomans is a very pleasing soprano, and quite entertaining as Innocent Kidd. Frank J. Campbell has an excellent tenor voice, powerful and very clear. He was compelled to respond to several encores. W. J. Hamilton, 15th; Dominick Murray, 16th; A Midnight Savinny, 21st.

Grand Opera House (Fuller Trump, manager): Boston Opera co. in Fra Diavolo for benefit of city poor (to be given at 10 o'clock on New Year's eve, 1st). J. J. Dowling in Nobody's Claim, 10th, to a full house.

Black's Opera House (W. C. Robinson, manager): M. B. Curtis sang a beautiful song. Wilbur Opera House, 10th, to a large audience. The Wilbur Opera House, 10th, to a large audience. The Wilbur Opera House, 10th, to a large audience.

AKRON.

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are Akron favorites. Gill and Arthur in Two Bad Men were greeted by a fair house, 2d. If the merits of play and players had been understood by our amusement-goers, the capacity of the house would have been thoroughly tested. Silson and Elliot's Cupid comb., 12th; Dickinson's Sketch Club, 16th and 17th.

LANCASTER.

Chestnut Street Opera House (Herman Wilkemyer, manager): Dickinson's Sketch Club gave Edith's Burial and Combs, 2d. Wm. Pleasant and audience Mr. Wilkemyer, the treasurer of the house and one of the solid business men of the city, was on the 1st elected manager by the directors. Mr. Griswold, the retiring manager, takes a position on one of the leading dailies of the State.

MOUNT VERNON.

Woodward's Opera House (L. G. Hunt, manager): A large and select audience greeted Thomas W. Keene in Richard III. on Dec. 29, and succeeded in making the play a success. Mr. Keene won unanimous approval and his support impressed favorably. Flora Moore's Bunch of Keys 8th. Miss Moore is a great favorite here, and will play to a fine audience.

DAYTON.

Grand (Larry H. Reist, manager): The attendance last week was exceedingly large, and all the attractions did a splendid business. Rag Baby was admired by a large audience Dec. 29, and 30, and succeeded in making the play a success. Evans and Hoy struck A Parlor Match 31st before a packed house. The Wilbur Opera co. opened the New Year by producing Gifford-Gifford at matinee and Little Duke in the evening to the best business of the season. Gifford-Gifford was very well given, but the performance of the Little Duke was a disappointment to the large audience. The chorus, though small, is strong and well drilled, and added greatly in the presentation of the opera.

Cues: J. E. Conly and Annie Somerville of the Wilbur Opera co. attended the performance of A Parlor Match and enjoyed it as much as any one—Harry Mann, manager of A Parlor Match, who has been under the weather for some time, is out again and with the co. Manager Mann spoke very highly of the Grand Opera co.—Chang's Dim House is booked at Weidner's Opera House, 8th, 9th and 10th.—The orchestra of the Grand remained until midnight 31st and played the Old Year out and the New Year in.—Manager Larry Reist was all smiles last week. The business at the Grand was sufficient to make any one smile.

WHEELER.

Wheeler's Opera House (George W. Bills, manager): The Rag Baby Dec. 30 and 31 proved to be one of the most amusing pieces we have seen. Two good-sized audiences roared over the funniness of Frank Daniels' Old Sport. Beas and Saxon, who have been under the weather for some time, is out again and with the co. Manager Mann spoke very highly of the Grand Opera co.—Chang's Dim House is booked at Weidner's Opera House, 8th, 9th and 10th.—The orchestra of the Grand remained until midnight 31st and played the Old Year out and the New Year in.—Manager Larry Reist was all smiles last week. The business at the Grand was sufficient to make any one smile.

CHILLICOTHE.

Clough's Opera House (E. Kaufman, manager): The Boston Dramatic co. appeared 21st and 1st to fair business. Baker and Farron, 21st.

Masonic Opera House (Byron W. Orr, manager): Dickinson's Sketch Club to light business 10th. The entertainment was all right. Burr Oaks, 1st, 2d and 3d, drew good houses. The play and co. gave the best of satisfaction. W. J. Scanlan, 12th.

SANDUSKY.

Bienville's Opera House (William J. Stoffel, manager): Thatcher, Primrose and West's Minstrel met with a hearty reception. The play was a large number of very fine vocalists. Their jokes and sayings are good. Billy Rice is irresistible. Maggie Mitchell gives us Little Barefoot 12th.

UPPER SANDUSKY.

Opera House (H. C. Rees, manager): Bride and Fear's Bunch of Keys, Dec. 29, to the largest house of the season. Arthur Dunn as Grimes kept the audience in good humor from the rise to fall of the curtain. Donovan's Tennesseans, 1st, to a large and fashionable audience.

Items: There is some talk of building a new opera house this season.

HAMILTON.

Globe Opera House (Meyers and Cornell, managers): J. S. Murphy in Kerry Go, to a large house, Dec. 27. Alf Wyman and Lulu Wilson appeared in Yalie, 4th, 5th, to only medium business.

URBANA.

Bennett's Opera House (P. R. Bennett, Jr., proprietor): Bride and Fear's Bunch of Keys, Dec. 27, to a large house. The play was a large number of very fine vocalists. Their jokes and sayings are good. Billy Rice is irresistible. Maggie Mitchell gives us Little Barefoot 12th.

GALION.

City Opera House (Abe Brokaw, manager): C. S. Sullivan's Female Minstrels showed to a large house Dec. 30. All regretted paying their money to see home talent act as well flowers, while three men dragged out a stale overture. C. A. Gardner in Karl, 14th.

TIFFIN.

National Theatre (E. B. Hubbard, manager): Bride and Fear's Bunch of Keys Jan. 25, 26 and 27, to crowded houses. The company gave very good satisfaction as J. H. Dunn in Karl, 14th. Jennie Dunn as Dolly was very good.

LIMA.

Faurot's Opera House (O. E. Latham, manager): J. S. Murphy, Dec. 25, in Kerry Go, to good business. The audience was well pleased with the star and play. W. T. Sheehan, as Har Shuch, and Mrs. Warren, as the Peddler, to a small house, 27th. Mr. Gardner sang nicely, but in my opinion, is an indifferent actor; co. J. J. Dowling in Nobody's Claim, 31st, to poor business. Mr. Dowling and Miss Hanson were very good; but, as another Mirror says, the real stars are John Dwyll and Frank Lawton. Co. all good. Some fine scenery was presented.

LANCASTER.

Chestnut Street Opera House (S. G. V. Griswold, manager): Helen Sedgwick, in the beautiful four-act play, Silver Spar, Dec. 24, to a small but delighted audience. Thomas W. Keene in Richard III., 26th; not an empty chair.

EAST LIVERPOOL.

Opera House: Bella Moore, with a strong co., presented A Mountain Pink, Dec. 29, to the largest audience of the season. The play was a large number of very fine vocalists. Their jokes and sayings are good. Billy Rice is irresistible. Maggie Mitchell gives us Little Barefoot 12th.

NEWARK.

Music Hall (James Miller, manager): Dec. 27, The Georgia Minstrels to a fair audience. Bride and Fear's Bunch of Keys, 1st, to the largest house of the season. Mrs. Thomas Barry and Wm. Redmond in A Midnight Marriage, 8th. J. J. Little in The World, 9th and 10th.

CANTON.

Schaefer's Opera House (Louis Schaefer, manager): Thomas W. Keene, in Macbeth, drew a crowded house Dec. 31, the audience being of the best character that could be brought to the house. Mr. Keene gave a magnificent presentation of Macbeth. The support is good.

PENNSYLVANIA.

PITTSBURGH.

Opera House (John A. Elliser, manager): Youth was presented for the first time in this city Dec. 29, and ran during the entire week to a succession of slim houses. The scenic effects were very fine, but the play itself was insipid in the extreme, and it required considerable patience to sit through one of the performances. With the exceptions of Grace Thorne and Mesiaud, the support was poor. The latter of whom gave very fair representations of character parts, the co. is below mediocrity. A regiment of local warriors was pressed into service. Sparks co., in A Bunch of Keys, 9th; Hanson, in Fantasia, 12th.

LIBERTY.

Liberty Hall (Fred A. Parke, manager): Nate Salabury and Nellie McHenry are prime favorites in this burg. The business of Three of a Kind last week averaged good. Romany Rye, 21st; Michel Strogoff, 12th.

ACADEMY.

Academy (H. W. Williams, manager): The Horse-shoe Four comb. proved quite a good co. of variety performers, and their entertainments were most liberally attended last week. Silson and Elliot's Burlesque comb., 5th; Hallen and Hart's Ideals, 12th.

HARRISBURG.

Harris' Museum (P. Harris, manager): The Harris Opera co. is still the attraction. The afternoon and evening performances last week were attended by very large audiences. Jennie Quigley has been added to the co.

Sixth Street Museum: Sawyer's Minstrels were the principal attraction last week. The support was so for the week to come. Forepaugh's Menagerie will also be continued another week. Business very fair.

Grips: Manager Parke has concluded to adopt popular prices and announces that, beginning 5th, the prices for reserved seats at Liberty Hall will be 50c, 75c, 1.00 and 1.50 for the lower portion of the house and dress circle, and for the gallery 25c.—The Seven Ravens comb. finally paid their hotel bills and got out to town Tuesday evening, Dec. 30. McVicker, of Chicago, advanced the

co. \$1,000, which is to be repaid out of the first money that comes into the house. A two weeks' engagement, beginning 5th, will be played at McVicker's, Chicago. After which the co. will likely be disbanded, as business has been very bad and salaries are now in arrears.—It is rumored that Nate Salabury and Ray Samuels, of the McVicker Opera co., are engaged to be married.—The Youth co., is also a matter of professional gossip.—Nellie McHenry and Nate Salabury had a bad case of "grip" last week.—An amateur performance of Olivette will be given by the pupils of Mrs. Ed. Sawyer at a local hall 9th. Local Manager Chalet, of Harris' Museum, has volunteered his services as stage manager.—Doorkeeper Duff, of Harris' Museum, is quite ill.—Manager Robert, of the Sixth Street Museum, is East looking for attractions.—The members of the Youth co., while playing here last week were notified of a reduction in salaries to take effect immediately.—Conway and Leland, the one-legged song-and-dance performers, will join Kernell's New Enterprise at Baltimore 12th.

POTTSVILLE. Academy of Music (Nathan House, manager): Connors and Kelly Specialty co., Dec. 29 and 30, to poor houses, but giving satisfaction. Boston Ideal Specialty co., 1st, 2d and 3d, to fair business. De Fey, German comedian, with this co., is a Pottsville boy.

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Victoria Theatre (D. Rogers, manager) Olla Satter and Little West appeared for first time in musical selections Dec. 29, and were well received. Business has been good.

LONDON.

Grand Opera House (J. H. Davidson, manager) Edwin Thorne's Black Flag co. gave three performances and ad with matinee to fair business.

DATES AHEAD.

Managers of travelling combinations will favor us by sending every week advance dates, and mailing the same in time to reach us on Monday.

DRAMATIC COMPANIES.

A MOUNTAIN PINK CO. (Belle Moore): Greensburg, Pa., 8; Irwin, 9; Lathrop, 10; Johnston, 11; Altoona, 12; Tyrone, 13; Lock Haven, 14; Renovo, 15; Williamsport, 16; Shamokin, 17; Lancaster, 18; Harrisburg, 19; 20.

A MOUNTAIN PINK CO. (Laura Dainty): Moline, Ill., 10; Iowa City, 11; Davenport, 12; Monmouth, Ill., 13; Bloomington, 14.

ADA GRAY: Westport, 12; Mass., 8; New Britain, Ct., 9; Putnam, 10; Williamstown, 11; Pawtucket, 12; Fall River, 13.

AMER: Nashville, 9; Memphis, 10; Little Rock, Ark., 11; Hot Springs, 12; Houston, Tex., 13; Galveston, 14; New Orleans, 15; week.

AGNES WALLACE AND SAM B. VILLI: Columbus, O., 12; week; Wheeling, W. Va., 19; week.

ATKINSON'S BAD BOY CO. No. 1: Holyoke, Mass., 5; Feb. 2; Chelsea, 12; week.

ATKINSON'S BAD BOY CO. No. 2: Charleston, S. C., 7; Savannah, Ga., 9; Macon, 10; Atlanta, 11; Columbus, 12; Montgomery, Ala., 13; week.

ANNE WALKER CO.: Brooklyn, 5; week.

BAKER AND FARRON: Chillicothe, O., 9; Zanesville, 10; Wheeling, W. Va., 11; Newcastle, Pa., 12; Oil City, 13; Bradford, 14; Binghamton, N. Y., 15; Syracuse, 16; Providence, 17; week.

BARTLEY CAMPBELL'S WHITE SLAVE CO.: Troy, 8; Buffalo, 12; 13; 14; Buffalo, 15; Chatham, 16; London, 17; Fort Huron, 18; Bay City, Mich., 19; Saginaw, 20; Detroit, 21; Toledo, 22; 23; Mansfield, 24; Akron, 25; Steubenville, 26; Wheeling, W. Va., 27; Uniontown, Pa., 28; Connellsville, 29; Washington, Feb. 2; week; Baltimore, 9; week.

BARTLEY CAMPBELL'S SIBERIA CO.: Kansas City, 5; week; Topeka, Kas., 13; 14; St. Joseph, Mo., 15; 16; Quincy, Ill., 17; 18; Springfield, 19; Peoria, 20; Davenport, Ia., 21; Des Moines, 22; Omaha, Neb., 23; St. Paul, Feb. 2; week; Minneapolis, 9; week.

BARTLEY CAMPBELL'S GALLERY SLAVE CO.: Emporia, Kas., 8; Council Bluffs, Ia., 10.

BARTY AND FAY: N. Y. City, 5; week; Norfolk, Va., 16; 17; Youngstown, O., 24.

BURE OAKS CO.: Washington, 5; week; Wilmington, Del., 13; Reading, Pa., 14; 15; Wilkesbarre, 16; 17; Allentown, 18; 19.

BOSTON MUSEUM CO.: Fall River, Mass., 8; Chelsea, 9; Brockton, 10.

BOSTON THEATRE YOUTH CO.: Cincinnati, 5; week; Louisville, 12; week; Chicago, 19; week.

BUNCH OF KEYS (Frank Sanger, manager): Pittsburgh, 5; week; Cleveland, 13; week; N. Y. City, 19; four weeks.

BUNCH OF KEYS (Frank and Frank): Hamilton, Ont., 8; 9; Brantford, 10; St. Thomas, 11; 12; Chatham, 13; London, 14; 15; Woodstock, 17; Toronto, Ont., 18; Belleville, 21; Brockville, 22; Ottawa, 23; 24; Montreal, 26; week.

BUNCH OF KEYS (Dudley McAdow, manager): Mt. Vernon, O., 8; Delaware, 9; Marion, 10; Kenton, 11; Findlay, 13; Bellefontaine, 14; Xenia, 15; Piqua, 16; Muncie, Ind., 17; Wabash, 19; Peru, 20; Laporte, 21; Kalamazoo, Mich., 22; Muskegon, 23; Aurora, 26; Milwaukee, 27; Loganport, 27; Aurora, 28; Milwaukee, 29; Feb. 1.

BENNETT-MATLOCK CO.: Cohoes, N. Y., 13; 14; 15; BANDMAN-BEAUDOUX CO.: Rochester, 12; week; Albany, N. Y., 19; week; Troy, 16; week.

CLARA MORRIS: New Orleans, 5; week.

CROSBY'S BANKER'S DAUGHTER CO.: Chetopa, Kas., 8; Parsons, 9; Fort Scott, 10; Rich Hill, Mo., 11; Butler, 13; Nevada, 14; Columbus, Kas., 15; Galefield, Joplin, Mo., 17; Webb City, 18; Lamar, Mo., 19; Springfield, 21; Springfield, 22; Lebanon, 23; Rolla, 24; week.

CALL BACK CO. (R. B. Mantell): Syracuse, 12; 13; Philadelphia, 26; week.

C. B. BISHOP-DURHAM: N. C., 8; Greensboro, 9; Danville, Va., 10; Lynchburg, 12; Petersburg, 13; Richmond, 14; 15.

C. A. GARDNER'S KARL CO.: Bellefontaine, O., 8; Crestline, 9; Tiffin, 10; Fostoria, 12; Upper Sandusky, 13; Galion, 14; Delaware, 15; London, 16; Urbana, 17; Dayton, 19; Springfield, 20.

CARRIE SWAIN: Athens, Ga., 8; Augusta, 9; 10.

CRIMES OF LONDON CO.: Chicago, Jan. 5; week.

C. L. DAVIS: Chicago, 29; week; Clinton, Ia., 10; CLAYBURN'S CARTRIDGE CO.: Carthage, Mo., 8; Joplin, 9; Parsons, Kas., 10; Sherman, Texas, 12; McKinney, 13; Dallas, 14; 15; Weatherford, 16; Cleburne, 17; Ft. Worth, 19; Lampasas, 20; Belton, 21.

CLAIR SCOTT CO.: Meriden, Ct., 5; week.

CORA VAN TASSEL: Salamanca, N. Y., 5; week.

DION BOUCICAULT: Boston, 5; week; Portland, Me., 13; Chelsea, Mass., 23.

DREW-RICE BURLESQUE CO.: N. Y. City, Nov. 30— indefinite season.

J. Z. LITTLE'S WORLD CO.: Wheeling, W. Va., 7; 8; Newark, O., 9; 10; Zanesville, 11.

J. H. KRAMER: Baltimore, 5; 6; week; Pittsburgh, 26; two weeks; Louisville, Feb. 2, 3; week.

JACQUES KRUGER (Dressma): N. Y. City, 5; two weeks; Brooklyn, 19; week; N. Y. City, 26; week.

JOHN MURRAY: Chelsea, Mass., 12; week; Holyoke, 19; week.

KNIGHTS (Mr. and Mrs. George S.): Pittston, Pa., 20; Wilkesbarre, 21; Rockford, Ill., 31.

KATE CLAYTON: Jackson, Mich., 8; Adrian, 9; Coldwater, 10; Chicago, 12; week; St. Louis, 19; week.

KATIE PUTNAM: Los Angeles, Cal., 8; 9; 10.

KINDERGARTEN CO.: Ansonia, Ct., 9; Orange, N. J., 14.

KATE CASTLETON: Winnipeg, 12; week.

KATE GIRARD'S CO.: Ansonia, Ct., 9.

KENDALL DRAMATIC CO.: San Bernardino, Cal., Jan. 1; week; San Diego, 12; week.

KITTIE KROGGER: Jacksonville, Fla., 7; 8; Augustine, 9; 10; Palatka, 12; 13; Sanford, 14; 15; Orlando, 16; 17; Tampa, 19; 20; Cedar Key, 21; 22; Gainesville, 23; 24; Stark, 26; 27; Lake City, 28; Jacksonville, 29, 30.

KIRALP'S SPECTACULAR CO.: New Orleans, Jan. 5, six weeks.

KIRALP'S EXCITATION: Boston, Dec., 22, three weeks.

KIRALP'S SIBERIA CO.: Cincinnati, 26; week.

LAWRENCE BARRETT: N. Y. City, 26; six weeks.

LIGHTS OF LONDON (Eastern): Lima, O., 8; Adrian, Mich., 9; 10; Elkhart, Ind., 12; 13; South Bend, 14; 15; LaPorte, 16; 17; Chicago, 19; week.

LIGHTS OF LONDON (Western): Council Bluffs, Ia., 7; 8; Omaha, Neb., 9; 10; Leavenworth, Kas., 12; 13; Atchison, 14; 15; Topeka, 16; 17.

LIZZIE MAY ULMER: Kansas City, 7; 8; 9; 10; Topeka, Kas., 11; Emporia, 12; Wichita, 13; Harper, 15; Springfield, Mo., 16; Little Rock, Ark., 17; Hot Springs, 20; Texarkana, 21.

LIZZIE EVANS: Ottawa, Kas., 8; Topeka, 9; 10; Manhattan, 12; Oberlin, 13; Junction City, 14; Emporia, 15; Newton, 16; Wichita, 17; Wellington, 18; Harper, 21; Winfield, 22; Fort Scott, 23, 24.

LOUIS ALDRICH (My Partner): Savannah, 8; Charleston, S. C., 9; 10; Norfolk, Va., 11; Lynchburg, 12; Peterson, N. J., 14; Jersey City, 15; 16; 17; Philadelphia, 19; week.

LOUISE SILVERSTEIN: Janesville, Wis., 22, 23.

LOTTA: N. Y. City, 12; week.

LAPOINTE: Philadelphia, 12; week; Cincinnati, 26; week.

LYTTEL'S CO.: Minneapolis, 10; two weeks.

LOUISE FORSTER CO.: Mechanicsville, N. Y., 8, 9, 10.

M. B. CURTIS: St. Louis, 5; week.

MAY BLOSSOM CO.: Milwaukee, 12; 13; Indianapolis, 15, 16; 17; Chicago, 26; two weeks.

MILTON NOBLES: Houston, Tex., 8; 9; New Orleans, 12; week.

MINNIE MADDEN: Saginaw, Mich., 7; 8; Port Huron, 9; Lansing, 10; Buffalo, 16, 17.

MAUDE GRANGER: Rochester, 8, 9, 10.

MONTE CRISTO CO. (Seton's): Atlanta, Ga., 8, 9, 10.

MARGARET SMITH: Williamsburg, Va., 5; week; Bridgeport, Ct., 12; Naugatuck, 13; Meriden, 17; New Britain, 18; Middletown, 19; Meriden, 20; Springfield, Mass., 20; New Haven, Ct., 20; New London, 21; New Port, R. I., 23; Fall River, Mass., 24; Providence, 26; week.

MATTIE VICKERS: Selma, Ala., 8; Mobile, 9; 10; New Orleans, 12; week.

MAGGIE MITCHELL: Urbana, O., 8; Toledo, 9; 10; Sandusky, 12; Mansfield, 13; Columbus, 14; Zanesville, 15; Wheeling, W. Va., 17; Pittsburgh, 19; week; Washington, 26; two weeks.

MICHAEL STROGOFF CO.: Detroit, 8, 9, 10; Pittsburgh, 19; week; Wilkesbarre, Pa., 26; week.

EMMA ABBOTT OPERA CO.: San Francisco, Dec. 29, three weeks.

FAY TRAVELERS: Wichita, Kas., 9; 10; Caldwell, 12, 13; Wellington, 14; Topeka, 15; 16; Abilene, 17.

FORD'S OPERA CO.: Elkhart, Ind., 8; Niles, Mich., 9; Lansing, 10; 11; Detroit, 12; 13; Bay City, 14; E. Saginaw, 15; Fort Huron, 17; Flint, 19; Louisville, 20, 21.

HULSHAM-MORRIS CONCERTS: Troy, N. Y., 8.

HARRIS' OPERA CO.: Pittsburgh, Dec. 15, four weeks.

HOLLYWOOD OPERA CO.: Richmond, Va., 5, two weeks.

HUGO AND BENJAMIN: Jersey City, 8, 9, 10; Williamsburg, Jan. 12.

HARNEY'S: New Britain, Ct., 8; Newburyport, Mass., 21.

JOHNSON-KERNEGAN: Ashland, O., 8; Ironton, 9; Portsmouth, 10; Mayville, 12; Georgetown, 13; Cincinnati, 19.

SAVYER'S GEORGIA: Pittsburgh, 5; week; Bradock, Pa., 12; Greensburg, 13; Lathrop, 14; Tyrone, 15; Renovo, 16.

MILLS, RICE AND BARTON'S: Ottawa, Ont., 5; week; Toronto, 12; week; Montreal, 19; week.

T. P. W. ROCHSTER, 8; Troy, 12; Holyoke, Mass., 14; N. Y. City, 26; Boston, 26; week; Philadelphia, Feb. 2, 3; week.

VARIETY COMPANIES.

BAVLEY'S BRIGHT LIGHTS: Baltimore, Jan. 5; week; Philadelphia, 12; week; N. Y. City, 19; two weeks.

NEWARK, Feb. 2, 3; week; Buffalo, 9; week; Chicago, 16; week.

BOSTON SPECIALTY CO.: Johnstown, Pa., 16, 17.

DAVIES-AUSTIN ALLIED ATTRACTIONS: Buffalo, 5; week; Providence, 12; week; N. Y. City, 26; week; Brooklyn, Feb. 2, 3; week; N. Y. City, 9; week.

DICK GORMAN: Baltimore, 5; week.

FACE-SMITHS CO.: Columbus, O., 5; week; Rochester, N. Y., 12; week.

HOWARD ATHLETIC CO.: Columbus, O., 8; 9; Springfield, 10; Cincinnati, 12; week; Parkersburg, W. Va., 19; Cambridge, 20; Connellsville, Pa., 21; Johnstown, 22; Harrisburg, 23; Cleveland, 24; Philadelphia, 26; week; Pittsburgh, Feb. 2, 3; week; Brooklyn, 9; week.

HALL AND HART CO.: N. Y. City, 5; week; Pittsburgh, 19; week.

MILLARD'S MASTODONS: Newark, 5; Brooklyn, 19; week.

KERNELL CO.: Baltimore, 12; week; Philadelphia, 19; week.

CLAY'S ADAMLES EDEN: Springfield, Ill., 10; Decatur, 11; Terre Haute, Ind., 13; Evansville, 14; Louisville, 15; Frankfort, Ky., 17; Richmond, Ind., 19; Springfield, O., 20; Indianapolis, 21, 22; Lafayette, 23; Fort Wayne, 24; Cincinnati, 26; Cleveland, 27; Philadelphia, 29; week.

LEAVITT'S STAR SPECIALTY CO.: Denver, 19; week.

LEAVITT'S ADAMLES EDEN CO.: Holyoke, Mass., 8; MONTAGUE'S DUDES: Wheeling, W. Va., 5; week; Chicago, 12; week.

MURPHY AND MACK: N. Y. City, 5; week; New Haven, 12; week; N. Y. City, 19; week; Brooklyn, 26; week; N. Y. City, Feb. 2, 3; week; Washington, 9; week; Philadelphia, 16; week; Baltimore, 23; week; Washington, March 2, 3; week.

MURRAY AND MURPHY: New Orleans, 5; week; Mobile, Ala., 12; Montgomery, 13; Opelika, 14; Columbus, Ga., 15; Eufaula, Ala., 16; Americus, Ga., 17.

NEWARK: N. Y. City, 5; week; Scranton, 12; week; Elgin, 19; week; Syracuse, 26; week; Auburn, Feb. 2, 3; week; Rome, 9; week; Utica, 16; week.

REVOLVERS (Comedians): Lafayette, Ind., Jan. 5; week.

PORT WATSON: Detroit, 10; week.

PAT ROONEY'S CO.: Flint, Mich., 13; Mt. Vernon, O., 31.

STANLEY'S FEMALE MASTODONS: Frankfort, Ky., 9; Louisville, 10; week.

SILVER-ELLIOTT CO.: Mastodons, 5; week; Jamestown, N. Y., 14; 15; Buffalo, 19; week; Detroit, 26; week; Cleveland, Feb. 2, 3; week.

MISCELLANEOUS.

AUSTRALIAN NOVELTY CO.: Wheeling, 12; week.

ACME DIME CO.: Kalamazoo, Jan. 5, month.

BUFFALO BILL'S WILD WEST: New Orleans, 5; week.

PAUL C. CROCKETT: Detroit, 10; week.

HOWORTH'S HIBERNICA: Rome, N. Y., 8.

KELLER AND CUNARD (Illustrations): Philadelphia, 5; two weeks.

WILLIAMSBURG: N. Y. City, 5; week; Scranton, 12; week; Elgin, 19; week; Syracuse, 26; week; Auburn, Feb. 2, 3; week; Rome, 9; week; Utica, 16; week.

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The Degenerated Theatre.

A PRACTICAL REVIEW WITH A REMEDIAL SUGGESTION.

During the last ten years, the Theatre in America has obviously retrograded. While all other arts have grown and flourished, the Theatre, with all its accessories, viz: the dramatist, the actor, the director, has retreated from the promise that America, with its enterprise, its extending culture and general art improvement had created for it, and had even begun to develop.

It is my purpose to demonstrate this fact, and with the enthusiasm of a votary at the shrine of Thespis—with the earnestness of a thoughtful student of the art he venerates—suggest a practical way out of it which, granted success, must prove of infinite value to the Theatre, to the actor and his art, and make it, as it should be, a powerful and invaluable instructor.

Something should be done to assist the artistic art, or rather stay its degeneracy.

Not many years since, there was established in every city of our country a regular theatre, sometimes more than one, conducted upon a system that promised much for the actor. He enjoyed the benefits of a school (the only one we have yet had), that of experience—his income was small but sufficient—the reckless and ostentatious taste of the present extravagance in dressing for the stage being unthought of, and he was afforded every opportunity to develop the talent nature had endowed him with. Necessarily he began at the bottom of the ladder, passed through his novice, and with the frequent change of play, became not only familiar with the standard drama, but rapidly changing from tragedy to farce, from melodrama to comedy, cultivated his memory and the ability to assume different roles with equal strength.

Given ambition, he saw no stop to it, could look into the future with consciousness and courage, and feel that with conscientiousness and a love for his art, allied to the desire to succeed, he must do so. His early training forced upon him benefits that no day there is no way to acquire, to dress, make up, and generally conduct himself. He played for the most part old men or characters strongly marked. This seemingly the most difficult was in reality the least arduous, for it matters not what one possesses naturally, grace upon the stage must be acquired, one must learn to walk, to stand, to move, to gesticulate, and, above all, not to do so, for the natural tendency of the inexperienced actor is to saw the air with meaningless gestures. The assumption of age thus concealed the natural awkwardness of inexperience, while the effort to be different from himself caused him to lose much of his timidity. Necessity often compelled the manager to push the young beginner, and he gradually acquired confidence, and later, ease. The preparation for the next play engrossed his time and attention; he thought out the character to be played according to his intelligence and lived in a constant state of longing, ambitious desire to make a success. The length of his season was about ten months, and that over, he sought rest for the short period that intervened between them and the beginning of his new engagement, which he speedily made. So he lived from season to season, always improving, always advancing, for not only did he improve his line of business in the theatre with every new theatrical year, but as he became more experienced and better known he was enabled to find employment in a more important theatre, in a city of greater consequence. He was always nearing the theatrical Mecca—New York.

This was his condition up to the season of 1878-1879, when his ambitious hopes for the future were shocked by growing indications of a change that threatened to seriously disrupt his artistic hopes; and while appreciating the fact that the advent of the so-called combination system must necessarily enhance his immediate commercial value (for the threatened change would prove destructive to the creation of the actors through experience), he foresaw that in the end he must lose. Of course, he was obliged to accept the situation, and there began his deterioration. Since then he has been obliged to do one or two things, either to play one part generally in a play of the lurid description that has found so much favor during the past few years—or to sacrifice a regular stated good salary, to remain in the metropolis, waiting for the accident that occasionally compels the present director of the theatre to present a new play, and so find his services valuable.

This somewhat precarious and altogether unsatisfactory condition is the existing one, and marks the point to which the actor as the artist has deteriorated and the young beginner is left absolutely without the means of acquiring knowledge or experience. Everything, as the world is, of course, governed or at least influenced by the laws of cause and effect, and so with the retrogression of the actor is joined that of manager (though not so blamelessly), the dramatist and the critic. I shall endeavor to show each in turn. To-day mediocrity passes for eminence; retrospective reflection creates only wonder, not only that a few short years could bring about such radical changes, but that the theatre, manager and critic should accept as satisfactory, even artistic, what not many years since they would have rejected as altogether unworthy in the drama as in its artistic presentation.

In the early history of the drama in America, as elsewhere, the manager of the theatre attained his position through the same legitimate sources that characterized the growth of the artistic life of an actor. His claims were based upon first, a sympathy with and appreciation of dramatic art, which, seasoned with knowledge and experience, fitted him for his position; while always keeping in mind the commercial side of the theatres, he never forgot that the responsibility of his position made it necessary for him to remember what he owed to the public that supported him, and to the artist who was aiding him through his conscientiousness and ambition as he sought to mount the long ladder of fame—oftentimes he was himself an actor, and so there existed something approximating sympathy between the manager and the artist. These things seemed necessary to legitimate success. Scattered through the country were a few managers who found pleasure as well as profit in assisting the development of the talent they found. Engagements were largely sought at these theatres by the ambitious aspirant, and I can easily recall the manager, such an engagement assumed, among these artistic managers were J. H. Miller, of Cleveland, and J. H. V. of Chicago, to whom many of our representative artists owe much of their success, and after many years of faithful service, drifted naturally into the position of an experienced genuine pride in the

conduct of their theatres themselves; actors of rare merit, they imparted to the members of their company the benefit of their years of experience, and often acted with them. These men, while shining examples, were but representatives of the class!

The sudden advent of the speculator created grave fears among legitimate managers, which have been more than realized.

The speculator who reigns managerially to-day is a shrewd, smart man of business, who makes it his boast that the theatre he manages is conducted upon the exact principles that characterize the conduct of the dry-goods shop which he sometimes "manages" in addition to the more profitable and "exciting" calling the dramatic expert, which he thinks and often calls himself.

In most instances he is an illiterate man, possessed of little or no taste, whose knowledge of dramatic art is confined to an understanding of the ordinary rules of business and an appreciation of the power of money. With the latter commodity, possessing absolutely no creative power, he looks for profit in the purchase of foreign plays, which he secures at a fabulous price after their successful production abroad. These he places upon the market, and in the event of a failure to find another speculator venturesome enough to pay him a large bonus for them, he engages a company—sometimes several—which he sends in every direction until the mine is exhausted; when possible he is a monopolist and controls all the theatres he can secure in every city. His knowledge of acting is confined strictly to what he has seen, and he engages actors according to his idea of their natural fitness to the character he requires them for, as: if he sees Mr. Smith in a play in which he assumes a Yorkshire dialect and he does it well, Mr. Smith is thenceforward his ideal of a Yorkshireman and he will have no other; but in any other part Mr. Smith would be altogether out of the question, so he must wait until chance and his good fortune make it convenient for the distinguished actor to create another Yorkshireman and so place him in an engagement. To the speculative manager Mr. Smith is no longer an artist capable of playing any character naturally written, but a specialist who must be fitted. When Mr. Smith, through the accident that will happen, is seen as an exotic swell in a parlor comedy, the manager's surprise is keener than the auditors' and Mr. Smith is a fop thenceforward or until the charitable accident that places him in another light.

The alleged manager seeks to create nothing. Should a rival seek the services of Mr. Justover he outbids him for his services only to be out-bid by another. To him there is no distinction between the severe strain of an arduous role upon the highly strung nerves of the artistic temperament, and so much time spent upon paying the streets; he has been heard to say as much to the artist with whom he is always on the defensive, except in the case of Mr. Justover, whose services are in great demand.

It would be really difficult to find more than one theatre to-day in our great metropolis, with perhaps this single exception; the others are so but in name; practically they are shops, their managers shop-keepers, or fogies, who in lieu of intelligence or originality, loudly lament the decay of the theatre and tearfully refer to the good old palmy days of the drama. Invention is an utter stranger to him; he rejects actors, plays and suggestions of improvement equally as folly, and when his rival through the accident of chance or money, makes a success through a change of policy, he recklessly emulates his example and sometimes succeeds. When he fails he tells you that the drama is going to pieces and that to-day New York is the worst theatrical city in the world, when in point of fact it is perhaps the best. I assert that the public to-day never fails to support any worthy managerial effort, and the packed houses that attend every meritorious performance serve as a proof of my assertion. He claims that he can not create or control public taste, and that he gives the public what they want. This is true to an extent, and yet not so, for when the paying public show by their absence from the theatre that they have no taste for his dramatic dish, his lack of appreciation of the fact that he is a power, the director of the institution that antidotes almost every other; that the theatre represents the religion of centuries and so should be something more than a shop for exhibition of meritorious plays, leaving him where he places himself. A new department has been created in the theatre of to-day—the literary bureau where plays and actors are made according to requirements of the managers—personal sketches, anecdotes, and in fact everything the literary man (usually a back-biter out of employment or a youthful lawyer without a brief) can make readable, are concocted and sent with a request for publication to the newspaper critic, who, sometimes through carelessness, sometimes through a desire to be obliging, and more often through a necessity to fill up space, publishes them. This, though a direct evil, is necessarily valuable to the dramatic shopkeeper, who frequently uses this privilege to injure and unmake, if possible, the play or actor inimical to him.

The metropolis of every country, naturally the fountain-head of art and commerce, and to-day the theatres of your metropolis, with perhaps the occasional exceptions, refuse to be employed actually as mills for finding out dramatic successes. The manager makes little or no money, is satisfied not to, for his experience brings to him the absolute knowledge that if he can force a dramatic attraction to run sufficiently long, expend a large sum for gorgeous scenery, magnificent painting and the loss consequent upon bad business, he must reap his reward when the play is "placed upon the road," advertised as a grand success and "boomed;" and so the metropolitan manager accepts no play to-day that he cannot buy outright or control upon the payment of a royalty. He gives no opportunity to the native dramatist, unless, as in the case of an American dramatist who, in the past few years, has through sheer energy and good judgment, allied to some ability, forced himself into prominence and success, through the personal production and management of his own plays. Having made his success, he is largely sought, and can now obtain fabulous prices for any play from the very managers who again and again rejected the very works he has himself taught him the value of. This is of course an exceptional instance, as the dramatic poet is rarely the possessor of business tact and acumen. With the advent of the reform in the conduct of the dramatic art, and it is in the air, the speculator who will find his occupation gone will fall from the dizzy height he has attained to reflect upon his brilliant career, and either accept a position his experience will have fitted him for under the coming artistic dramatic director,

or seek out his dry goods connections and find himself where he properly belongs.

The playwright almost as blamelessly stands to-day on a par in artistic decadency with the actor—cause and effect. He, too, finds himself confronted with an almost impossible barrier—he cannot give vent to his genius—he must write for money and money only—he has no alternative. If yielding to his poetic ambition, he writes carefully and well—succeeds in creating an historic, classic, or poetic picture—the question is naturally forced upon him—what shall I do with it? And the reply is quickly forced upon him, after the vain effort to secure its acceptance—place it carefully away, and wait for the good time that must come; at the period in the immediate history of the drama in America that the star of the actor as the artist began to set, the native dramatist lost the foot-hold upon the altar of lasting fame—he had begun to acquire. He wrote with the confident knowledge that he had a reputation to make, and if he did not outlive his ambition, he must succeed in time—and he was always growing.

He readily found a hearing for his work and was not compelled to ask himself, as he is indeed to-day, "If my play is good, if it appeals to the intellect, if the characters possess strength, require ability and experience in their portrayal, who will accept it? Where will I find artists capable of giving life and expression to the skeleton furnished them?" These were at hand, or at least the perhaps undeveloped yet plastic material he could mould. His muse controlled him, and he was not forced to reverse his most desirable order of things—as he is to-day—when he cannot live to write, for he must write to live. There are few or no stock companies to write for, so must he write for a "star," to whom everything, from consistency and the dramatic to his supporting company, must be made subservient—should the requirements of the scene make it necessary for the author to make the comedian or the villain prominent—the star informs the patient, suffering author, that it will not, or he must not cut it yet or tone it down—must keep him always the central figure. He does this, and when his architectural skill is sufficient to cause him to fit the peculiarities of the star, his income is fairly good; but as the artist is only the actor, the artistic manager but the janitor, so is the dramatist but the joiner of plays, the stellar architect. His is not even stimulated through competitive ambition, for there is nothing to attract men of thought and culture to dramatic writing. Occasionally ambition has tempted from the bench, the bar, or some satisfying literary pursuit, brains and culture, only to disappoint their possessors after a brief experience.

The effect of all this communicates itself naturally to the dramatic critic, who, also, from an artistic standpoint, is such in name only. The degeneration of the quality of the work to be criticised has brought it down to the level of the reporter, and if we except the few able men, whose pronounced talents and rare skill has made it still profitable for the newspapers that employ them—the average dramatic critic is the member of the reportorial staff most available—often an unpledged, callow youth, whose experience is as limited as his knowledge.

Not long since—an author whose reputation is made and who speaks freely of the follies and absurdities he himself was guilty of when employed as a lad of seventeen, as a reporter on a newspaper—told me he was sent one day to criticise a new building—a most magnificent structure. Well, he wrote three columns of abuse of the architect, who had gained a prominent position through years of toil and to whom the building in question was the crowning work of his life. After the publication of the article, the architect called on him and displayed to him convincingly the writer's ignorance—which he acknowledged. The author in question spoke feelingly of this episode—for he had himself, in the years just passed, found himself the target for just the same sort of ignorance and abuse. Even the few remaining skillful critics are looked upon by the theatre managers and the actors as something like ogres—for unless they forget everything they ever knew, through some mental pretension they find little to praise. However, this is an evil that with a better condition of affairs will remedy itself.

The history of the drama in France, which has resisted successfully every degrading innovation, which has stood impervious to war—to political strife—to change in the very form of government, can excite only admiration, and offers a shining example of the possibilities of the future of the drama in America. The pride of the theatre in France is national—the theatre itself is so. It is fostered, petted, protected, since the founding, more than two hundred years ago, of the Comedie Française, through the personal efforts of the great Moliere, himself an actor as well as a dramatist. The theatre has always held its place; has offered a premium to the artist who attained, through his ambitious labor, the distinguished honor of becoming a societaire. They love traditions of the theatre and retain them; they offer every possible inducement to genius and ability, and the love and pride which characterizes their entire history is something to be honestly admired, and so far, as possible, emulated. They say, at least by their conduct, "We are the greatest artists, the greatest dramatists, the world has produced," and justify it by the results they show, and everything you see in Paris—the plays, the actors—all, everything is French. Of course the theatre is subsidized, but the remedy for our present deplorable condition will, I think, answer those who assert that a subsidized theatre is an impossibility in a form of government like ours.

I assert that we have in America more real dramatic ability than any other country is possessed of; but in its crudest form. We have, perhaps, less cultivation than any other country, and at present artistically the interiors of France, Italy, Germany and England.

This should not be, and there is no necessity for it. America is a great country; its growth and improvement create wonder throughout the world—we have perhaps more real wealth than can be found elsewhere, and the history of the years just past show undeniably our rapid advancement in general art matters—and it remains but for one of the public spirited citizens of our great metropolis to do something for the dramatic art, which must be assisted, to leave nothing forgotten, nothing neglected in our advancement. We will take Mr. Jay Gould as an example. He is, I learn, a scholarly gentleman of extreme taste and refinement. If Mr. Gould would set aside to-day two million dollars for the advancement of the drama he would not only become the apostle of dramatic art improvement in America, but would build himself a monument that would live as long as the world existed; and

it is more than probable that his money would be directly returned to him during his life; or if Mr. Gould, whose name I have used as an example, would not see enough in the example to attract him, if a number of public spirited men (and we have them) would together subscribe. Two million dollars, not as did a syndicate not long since, a million and a half or more toward the erection of a new opera house, the principal motive of which was spite or revenge to another clique—then paying with characteristic American liberality for the privilege of seeing opera a few times in the season—but to found a perpetuate, what would be through its conduct an academic theatre, they would not only do much for the drama, but in end would find they had made a good investment; for example, one million dollars to build an artistic temple of dramatic art, and the other million invested for its support. I heard something not long since of a suggested project, which it was argued would bring about the desired reform. It is altogether Utopian—is the creation of a worthy gentleman—a most excellent man of business, and as it possesses desirable novelty, would doubtless prove successful financially, and cripple, if not absolutely destroy, the chances of reform in the near future.

A theatre managed by a speculator in the interests of the actors, who were to be the owners, comprised of the best known stars headed by Edwin Booth. This would be altogether impracticable, moreover the speculator cannot—must not, have any part in the artistic theatre of the future. The different departments must be filled by men whose training and whose artistic instincts, experience and ability, whose absolute love for the art must prove them worthy of the trust, the honor.

The institution could be founded upon principles that would live; its laws could be made to rule it for another generation, when, having created its object, become the Theatre Francaise of America, established a standard, made the drama and its interpreters, the time fixed for its perfection changed at the inception reached, it would stand forever—the goal of the artist, the pride of America and its most powerful, most penetrating instructor.

The institution is possible, practical, and must prove profitable even from a purely commercial view.

The same result can be obtained through a more modest scheme, that would in the course of time serve to produce the same result. A small, artistic theatre, controlled in the interest of its projectors, who would receive an ample dividend from its revenue by a class of men whose sympathy with the dramatic art would render them fit to guide its course, according to the laws prepared. For it should be a government constituted upon a system that should pervade the conduct of a model government institution, where the public could witness at frequent stated intervals a new production, with one night of each week devoted to the classic drama, and where the evils that attend the theatre of to-day would be conspicuously absent even to the speculators.

The details of organization require more space than the limits of this article permit, but certain it is that reform is in the air; it is desirable, necessary, and from every point of view practicable, and should extract the substantial support of our citizens.

HENRY LEE.

Professional Doings.



—George S. Knight and his charming wife, Sophie Worrell, are playing in Over the Garden Wall at Tony Pastor's Theatre, which has lately become a home of farce-comedy. Mr. Knight is probably one of our best dialect comedians. His portrait heads this column.

—There have been four changes in the leading lady of In the Ranks during the past three weeks.

—Pauline Markham played at a dime museum in New Haven one day last week to 2,700 people.

—The Gilbert and Sullivan operas have been put in rehearsal by all the McCaull companies.

—Thomas Maguire, James Barton Key and Horace McKiver are to have a benefit shortly. Why?

—George Augustus Sala, the English journalist and lecturer, arrived from England yesterday.

—Impulse has been cast to follow Victor Durand, and the rehearsals will begin on Monday next.

—Edward Sothern is revising some of his father's plays. He will visit England only in the summer.

—The Little Church Around the Corner was well filled on Christmas and New Year's by professionals.

—Mestayer's company will remain at the Fifth Avenue Theatre, it is announced, until further notice.

—Dion Boucault recently booked time at the People's and Grand Opera House for the present season.

—General Barton is confined to his rooms in the Gilsey House. His health of late has been very bad.

—Damsch's German Opera company will only play in such cities as they are guaranteed a subscription.

—On Friday night Amelia Somerville suffered so badly from an ulcerated throat that Mollie Fuller played the Mountain Maid. Since Miss Somerville created the part she has considerably improved upon and elaborated it.

—Several topical songs, including "The Dotter on the i," have just been published by Edward Aronson.

—The Madison Square management have purchased Saints and Sinners from French and Son for America.

—Raymond Holmes still suffers from his broken arm. The damage was more serious than at first thought.

—The duet from Falca, sung by Arthur Wilkinson and Hattie Richardson, is a feature in the performance of Dreams.

—D. G. Longworth leaves the Private Tutor company on Saturday night, and his place will be taken by Doré Davidson.

—Emma Carson's appearance in the cast of Adonis has proved an additional drawing-card. Her singing is much improved.

—Plutus, the new comic opera upon which Lecocq is now engaged, has been purchased by a New York manager for America.

—Harriet Jay did not intend appearing in Lady Clare as the Boy, but she was induced to do so by several society ladies.

—Edwards and Polk's Nice and Warm company opened at Washington on Monday. Several changes have been made in the cast.

—Eric Bayley avers that he has been engaged by Lester Wallack for his company. Bayley's father left for England last week.

—Rowland Buckstone will play the Italian's part in Victor Durand on the road, and will not remain in McKee Kankin's company.

—The Philadelphia press accord great praise to Charles Frew for his acting as the Tutor in Elliot Dawn's version of Der Bibliothekar.

—Cyril Maude sails by the City of Chester on Tuesday, not intending to return. Several other English actors threaten to do likewise.

—D. A. Banta returned to his duties as Secretary to the Madison Square Theatre on Saturday. He had been having a brief holiday.

—Marie Hunter returned from New Orleans last week. She states that the Laurent Comic Opera company had a rather hard time there.

—Nelson Decker leaves for England on Saturday. He says he is certain to go this time; having closed the business which detained him.

—Part of the new block of buildings which has been erected on the site of the old Windsor Theatre, in the Bowery, is used as a skating-rink.

—Ezra Kendall has signed with W. A. Mestayer for three years. He was once a reporter upon a city paper. He went on the stage in 1882.

—Daniel Frohman, David Belasco and several other gentlemen gave the child actors of New York an entertainment and festival last week.

—De Loss King and Marvin Griffiths are having a comedy called Triplets written to suit them, and they propose to produce it early.

—Arthur Moulton and his wife, Rose M. Stewart, have joined the Hoop of Gold company, the former playing his original part of Scotty.

—E. E. Rice has contracted for the Comedy Theatre for two weeks, with the option, if a Bottle of Ink is successful, of an indefinite season.

—W. H. Daly, the well-known stage manager, has been engaged by John A. McCaull for the Casino. He will have the direction of the stage.

—Alfred Klein was taken ill at the Casino last Tuesday, and Harry Standish was hastily engaged to play his part for the remainder of the week.

—F. C. Mosely makes a good successor to Otis Skinner as leading juvenile of the Barrett company. He bears great resemblance to his predecessor.

—Tony Pastor has succumbed to the public desire in regard to prices. The best reserved seat in his cosy little house can now be had for fifty cents.

—Two hundred men of the Seventh Regiment purchased seats for Harrigan and Hart's first performance at the New Park Theatre on Monday night.

—A large frame of thirty-two full-sized photographs of the members of the Union Square Theatre is on view at the theatre, and is attracting attention.

—A son of Captain Alfred Thompson is a member of Dion Boucault's company. His professional name is Ivan Ivey, and he is said to be rather talented.

—The services of a well-known leading man, who would not accept less than \$275 about three months since, can now be had, it is stated, at \$150 a week.

—Joseph W. Harris is playing one of the leading roles in Fantasma, and is said to be an improvement on the Italian pantomimist who preceded him in the part.

—Smith, Waldron, Cronin and Martin, the Big Four, leave shortly for Australia, to play an engagement in the colonies under management of J. C. Williamson.

—Florence Gerard claims an interest in Impulse, as she assisted the author, H. C. Stephenson, in writing it in London, and directed the rehearsals there.

—The Casino management have prepared a beautiful souvenir for distribution among those who attend the last two performances of Prince Methusalem on Saturday.

—Edwin Brown is arranging to take his play, Good as Gold, on the road with a competent company. It had great success at the National Theatre last week.

—Fred Lennox was offered the part of Tancréd in Falca, but having only four days' notice, and it being the longest part in the piece, he thought it better to decline.

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Next week—HARRISON AND GOURLAY in
SKIPPED BY THE LIGHT OF THE MOON.

Helene Dauvray.

[TRANSLATION.]

Theatre des Folies Dramatiques ADMINISTRATION.

PARIS, October 26, 1884.

MADemoisELLE:

Before your departure from Paris, and since your health forces you to interrupt your representations (which I regret exceedingly), permit me to personally congratulate you on the success which you have obtained in Paris at my theatre, success all the more pronounced as the Parisian press has rendered justice to your talent as a comedienne and "fine diseuse."

I am equally the interpreter of the author, Monsieur Paul Ferrier, who has already thanked you himself, and who was so delighted to see reflected in you the faithful image of the important role which he confided to you.

Be equally convinced, that in leaving us you carry away with you the esteem of all who have known you.

Be assured, as I have already told you, that I will always be happy and more than willing to receive you again in my theatre, if you should so desire.

Accept, Mademoiselle, my respectful salutations.

[Signed]

LOUIS GAUTIER,
Directeur du Theatre des Folies Dramatique.

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